



performing arts

page4



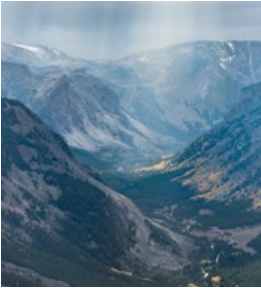
visual arts

page10



literary arts

page19



native arts

page22



Photo courtesy of Yellowstone Film Ranch

Created to Be Re-Created

The charm of movie ranches was that they are designed to offer flexibility for filmmakers to help transport audiences to another time and place. Today, that charm has found its way to Montana with the Yellowstone Film Ranch.

Read more, page4

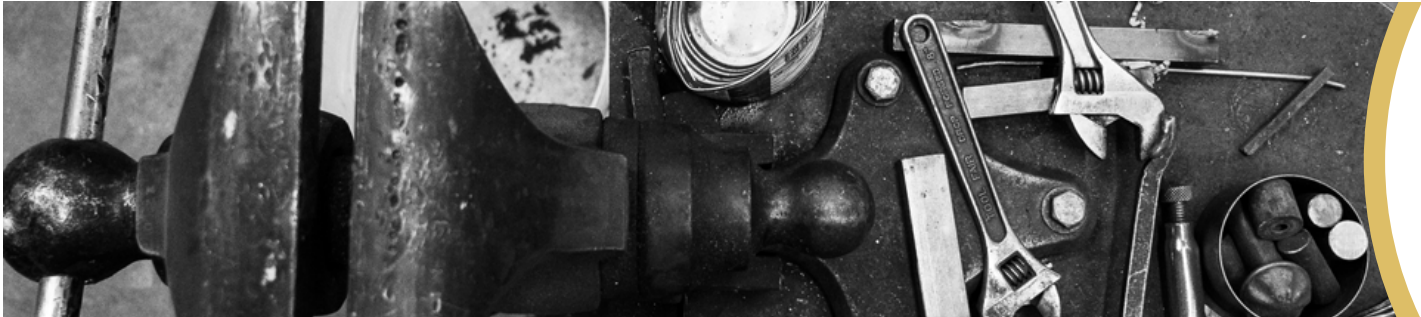


Girlfriends. Gum Print. Photo courtesy of Christina Z. Anderson

Developing a New Perspective

As digital photography has lessened the need for traditional film and processing, new photographers are seeing it in a different light. Explore Christina Z. Anderson’s passion for 19th century photographic processes.

Read more, page10



Check out the

MONTANA CIRCLE
OF AMERICAN
MASTERS

insert on page 15

Art News

Statewide



Photo by Katie Knight

Poetry Out Loud—
and in Person

In the 18th year of Montana’s Poetry Out Loud program, 18 high school students from across the state converged on Helena’s Grandstreet Theatre to share their love of the spoken word and compete to become state champion.

Read more, page8



Photo courtesy of Taeshon Scheaffer

Porcupine Quillwork, Then
and Now

Taeshon Scheaffer has learned many traditional teachings from her mother and grandmother...porcupine quillwork is one of her favorites. See how this art has changed—and stayed the same—over the years.

Read more, page25



Greg Murphy
Council Chair
mac@mt.gov

“The Montana Arts Council is the agency of state government established to develop the creative potential of all Montanans, advance education, spur economic vibrancy and revitalize communities through involvement in the arts.”

Ordinarily, this column is reserved for the Montana Arts Council’s executive director, but inasmuch as I am the new chair of the Council, the staff has asked me to pen an introduction of myself to the readers of *State of the Arts*. At the risk of boring you to tears, here goes.

My roots here go back to the turn of the previous century when my paternal grandparents emigrated from Ireland, and my maternal grandparents from Wisconsin. I attended undergraduate school here, and after being awarded a B.A. in history, and at a loss for anything better to do, I went off to law school. Following graduation, I worked for a year in a law clerkship for a U.S. Court of Appeals judge on the West Coast, and then returned to Montana with my college sweetheart and our first child. We settled in Billings, and I began the task of learning to practice law. (Law school does NOT teach one how to practice.)

You might be asking yourself, “How does that background qualify him for the Arts Council?” Good question.

It doesn’t. In truth, those looking for a new member of the Council contacted my wife, Kate, first. She is an excellent watercolor artist and photographer who has works hanging in galleries and private collections in Montana and abroad. Kate felt she’d prefer to concentrate on her art but suggested that I be considered, and so it came to pass that I was appointed.

Well, there is a little more to it than that. In 1969, at age 19, I was privileged to tour Europe in a program in which I studied comparative governments and art. I was able to see and hear many of the great artistic works of Western civilization. That experience compelled me to become more serious about my French horn playing. I played principal horn in undergraduate school and in a symphony orchestra for 23 years. Without question, some of the great thrills of my life have been experienced while playing. All three of Kate’s and my children became accomplished violinists; the oldest is a professional. (Kate deserves the credit for their training!)

The tradition has been to appoint persons to the Council who hail from across the state. I live in Billings, and when I was appointed there was nobody from the largest city in Montana on the Council. That fact and my demonstrated interest in the arts were the key factors in my appointment. I believe the governor appointed me to chair the Council because I also have a history of chairing national, state and local councils, boards and committees.

The other question you might ask is “Does he have a vision for the Council?”

I couldn’t say it better than the mission statement on our website: “The Montana Arts Council is the agency of state government established to develop the creative potential of all Montanans, advance education, spur economic vibrancy and revitalize communities through involvement in the arts.” I don’t intend to re-invent the wheel. Having said that, I am looking for ways to make what I call “transformational grants,” by which I mean capital grants which will truly make a difference in the promotion and development of the arts. Obviously, that will require money. Our funding now primarily comes from the National Endowment for the Arts and a matching grant from the Montana legislature. Securing additional funds will prove to be a challenge, but perhaps worth the effort.

As I told a legislative committee recently, I am a firm supporter of the sovereign’s support for the arts. Were it not for that tradition, we would not have the Sistine Chapel, the Brandenburg Concerti, the Vietnam Veterans Memorial or, closer to home, Charlie Russell’s monumental depiction of Lewis and Clark meeting the Salish at Ross’ Hole, which hangs above the Speaker’s rostrum in the Montana House of Representatives.

It will be a great privilege to lead the Arts Council. Thank you for all you do to support and enjoy the arts in Montana in all their great diversity.

State of the Arts Welcomes Submissions

State of the Arts welcomes submissions of photographs, press releases and newsworthy information from individual artists and arts organizations.

Next deadline:

The deadline for submissions is June 10 for the summer issue (July-September).

Please check with the Montana Arts Council for reprint permission.

Send items to:

Montana Arts Council
PO Box 202201
Helena, MT 59620-2201

phone 406-444-6430

fax 406-444-6548

email mac@mt.gov

Sign up for MAC’s eNews

art.mt.gov/enews or send us an email at: mac@mt.gov

Subscriptions

State of the Arts is available free of charge upon request as a public service of the Montana Arts Council.



Katy Wight in the production of *Grounded*.
Photo courtesy of Ross Peter Nelson



Kelly Clavin-Keim and Barry Stambaugh at PEAK program at Ray Bjork school. Photo courtesy of Marianne Baumeister



Elaine Spino, Mike Casey, Alan Miller, and Kelly Clavin-Keim in *The Realistic Joneses*. Photo courtesy of Ross Peter Nelson

Raven's Feather Brings Actors Together

By Ross Peter Nelson

I moved back to Helena (I was raised there) in the summer of 2015. I soon felt that the number of theatre options needed to be expanded. Grandstreet was going strong of course, but the Ironfront Theatre had fallen apart several years before, the Helena Theatre Company was slowing down and the Last Chance New Play Fest only happened once a year. Maybe I should be part of the process of making that happen.

When I first started thinking about starting a new theatre company in Helena, I assumed it would have to be done “the traditional way,” that is, find a building to rent or buy (presumably with a partner or two who could contribute some cash), put together a staff, find some startup capital, and build a following. I got stuck at step one for quite a long time, at least a couple of years. All the spaces I found were either too expensive or needed too much work to bring up to code.

Some time later, I began to hear rumors that the Montana Playwrights Network (MPN) was going to open their own theatre, and I began to change my thinking. I had lived in New Orleans for three years while getting my MFA, and there were several small theatre companies there that didn't have an organization or a building of their own. Instead, they found venues – sometimes different ones for each show and got actors together as need. That DIY ethic, I thought, could be transferred to Helena, because there were going to be several venues to choose between, from Free Ceramics, Space One Eleven, the Myrna Loy, and the new as-yet-unnamed theatre for MPN.

So I contacted a pair of responsible theatre artists that I'd enjoyed working with on other projects (Kelly Clavin-Keim and Barry Stambaugh) and shared my idea. They were immediately on board, and so the three of us co-founded Raven's Feather Productions. Together, we began to work out the details on how to incorporate, structure the company, get 501(c)(3) status, and send off the necessary paperwork to operate in Montana.

Barry notes: When I moved to Helena in 2014, I quickly got caught up in the local theatre scene, doing some roles at Grandstreet Theatre and in Ross' *Colter's Hell* at the Last Chance New Play Fest. Ross' writing is always hilarious and smart, so that play was a pleasure! I met Kelly during Grandstreet's *Mothers and Sons* and was impressed with Kelly's studiousness and theatre knowledge, not to mention her sardonic wit! When Ross approached Kelly and me about Raven's Feather, I was excited about working with both of them again and playing a role in bringing contemporary theatre to Helena. Keeps me off the streets!

We decided to break with local tradition in other ways, too. Instead of fancy sets and big musicals, we wanted to focus on the black-box aesthetic and do shows that were more intimate and mostly contemporary.

Because we'd chosen to operate in a nimble, light-weight manner, we decided not to have an artistic director and plan out a season of plays, but to reach out to the community and get their input and find out what they

wanted to see, direct, and perform. COVID put a dent in our plans for getting started, but it pretty much did that to everyone.

Once we thought we could reasonably get people back into the theatre, we decided to start small. We chose a one-woman play, *Grounded*, with a simple set but a fantastic script and approached Katy Wright, one of Helena's leading actors, with our plan. As soon as she'd read the play (like I said, the script is fantastic), she was on board. We contracted with Pamela Mencher to use the newly opened Helena Avenue Theatre (HAT) and started rehearsing.

For funding, I threw in some cash, plus we teamed up with Merlin CCC, which was interested in doing community discussions on the issues raised by the play. Because Raven's Feather was brand new, it wasn't eligible for grants from the Montana Arts Council, so I applied for one personally as the director of the show. *Grounded* opened on Feb 17, 2022. Artistically, it was a hit due to the topicality of the script and Katy's amazing performance. Financially, we broke even, which was better than we expected.

We immediately began to plan for the next show. *The Realistic Joneses* stars Elaine Spino, Kelly Clavin-Keim, Mike Casey, and Alan Miller. Mary Linn Crouse directs. The show runs May 4-14, 2023 at the Helena Avenue Theatre. Ticketing and other details are available on our website at <https://www.ravensfeather.org/joneses2023>.

Montana Artrepreneur Program Applications are open!

The Montana Artrepreneur Program (MAP), Montana Arts Council's arts-intensive business training course, is currently accepting applications for our fall 2023 class. This year's sessions will convene in the center of the state—Lewistown—to learn, apply, and share the business of being a working artist. MAP provides more than 40 hours of instruction while teaching 35 business tools artists can employ to market, network, and sell their work.

The application deadline is May 1, 2023 at midnight. To apply, visit art.mt.gov/map



**MONTANA
ARTS COUNCIL**
an agency of state government

Performing Arts

Film



Vista of the Yellowstone Film Ranch. *Photo courtesy of Yellowstone Film Ranch*

Created to Be Re-Created

The Enduring Legacy of Hollywood’s Movie Ranches Evolves in an Exciting Era for Montana

By John Sullivan

Movie magic is not limited to what happens when the cameras start rolling, but also includes the environments that set the scene. Hollywood’s first movie studios included small backlots, but the big studios quickly realized that they needed to create large properties that could be used repeatedly in multiple productions. Movie ranches were one such solution, giving filmmakers the chance to transport actors and audiences alike to different worlds without even leaving the lot.

The charm of movie ranches was that they were, by design, built to be both flexible and accessible. Many times, these film locales were little more than empty fields or canyons that could be dressed up to match the needs of different productions. Other times, they included more elaborate

constructions with specific functions, such as Wild West towns or military bases. These settings could be tailored to various plotlines, even if they were completely different genres.

One of the earliest examples of this type of setting was the Iverson Movie Ranch, founded in 1912. Its location, in the hills just north of LA, offered a versatile landscape that could easily be used to simulate other locations. The property became a popular choice for filmmakers, and during the ranch’s peak in the 1950s, about 200 movies and television shows a year were filmed there. Dozens of famous filmmakers, from John Ford and Cecil B. DeMille to Quentin Tarantino, have used the ranch’s distinctive scenery in their work. And while some may no longer be functioning sets due to neglect or destruction (such as the Paramount Ranch, which was destroyed in 2018 by a wildfire), their legacy lives on, preserved in the countless movies and TV shows that have been filmed there.



Scene from *Murder at Yellowstone City*. *Photo courtesy of RLJE Films*



Scene from *The Old Way*. *Photo courtesy of Sabon Films*



Various interior shots from the Yellowstone Film Ranch set. Photos courtesy of Yellowstone Film Ranch

Today, movie ranches continue to be important sets for the entertainment industry. They are often used not just for movies and TV shows, but music videos, commercials and photo shoots as well. Many have been modernized or repurposed, but they all still offer the same breathtaking views and historical settings that made them popular with filmmakers. And nothing could be more true for the Yellowstone Film Ranch here in Montana.

A Look into the Yellowstone Film Ranch Movie Set

Whether it's the story, the acting or the set design, movies have always had a special place in our hearts. In particular, Westerns have become synonymous with American culture due to their portrayal of rugged terrain, gun-slinging characters and vast expanses of land. The Yellowstone Film Ranch movie set perfectly captures the essence of the Wild West like no other.

Located just outside of Gardiner, the Yellowstone Film Ranch is styled after a late 1800s gold rush town. The five fully functional interior/ exterior film sets are complete with some support buildings and facades, creating the illusion of 26 unique structures. Of the finished interiors, there is a church with preacher quarters, a town hall, a livery, a jail with a sheriff's office, a bank with an authentic 1860s counter, a general store, a guest house, a saloon with a brothel and bathhouse,

and a mine entrance. In addition, there are period sets and landscapes scattered throughout surrounding areas, including a prairie house, a barn and a wooden log cabin by a stream. These sets are set amongst rolling hills, highlighted by the dramatic backdrop of Emigrant Peak...a perfect setting for capturing the beauty of the Western genre.

Situated on 22 acres of land, offering diverse landscapes that can be employed to fit the director's vision—from rocky cliffs to babbling brooks—the ranch has it all. Since its completion in June 2020, a wave of Westerns have been filmed, including co-founder Richard Gray's first Western, *Murder at Emigrant Gulch*, Nicolas Cage's *The Old Way*, Michael Polish's *Terror on the Prairie*, as well as a short titled *The Gunslinger*, directed by Jeremy Heslup for Rolls Royce.

Movie ranches are a true testament to the art of creating environments that can be used repeatedly for multiple productions. These filming locations were designed to allow filmmakers to create the perfect settings for their stories without breaking the bank. Today, they remain essential resources for those looking to give their work a certain authenticity and believability. The enduring legacy of the movie ranches is not just one of practicality and convenience, however. It is also one of creativity, of using the resources at hand to transport audiences to different worlds and make them believe. And the Yellowstone Film Ranch is the Last Best Place to do it.



Scene from *Terror on the Prairie*. Photo courtesy of Voltage Pictures



Scene from *The Gunslinger*. Photo courtesy of Rolls Royce

Dance

Cohesion Dance's New Production *Has Roots in Montana*

The Helena-based Cohesion Dance Project is pretty excited about what its 2023 Artist-In-Residence, Hannah Grace, has been cooking up for this year.

Grace, currently working out of London, England, is drawing on the experiences of her ancestors, who settled in Montana and helped found the community of Bigfork on the north end of Flathead Lake.

Montana Roots, Grace's collaborative production featuring both community and professional dancers will create a "choreographic and musical love letter to Montana." It's born from the sense of "soul-home," a term Grace uses to describe coming back to Montana after visits from her childhood in nearby South Dakota.

"It was as if I could feel my cells relax when I set foot back on this land—like my DNA knew this place."

For Cohesion and Grace, *Montana Roots* explores this sense of home extending backward in time. "What does it mean to be 'home,' and how does it affect our bodies to be in places where our ancestors lived? How can we tap back into root systems we maybe never knew we had?" Symbolically linking the root systems of native Montana plant life to our own nervous systems, the program will weave a quilt of home, Montana and the lineages of those who live here.



Photo courtesy of Hannah Grace

The show promises to be a strong expression of Cohesion Dance's mission: to enrich, inspire and unite the community through dance, and a fascinating dig into what it means to be Montanan at a time of substantial change.

Montana Roots will be presented at the Backstage Theater located in Cohesion Center, Helena. Show times will be Fri-Sat, May 19-20 at 7:30 p.m. and Sat-Sun, May 20-21 at 2:00 p.m.

**Tickets available through:
cohesiondance.org or
by calling 406-422-0830**

Theatre

Sports of Nature

An Exploration of the Promise and Absurdity as We Use Rapidly Evolving Technology

Sports of Nature, the play written by Shaun Gant and directed by Alex Kowalchik, takes a humorous look at the serious subjects of AI, human obsolescence and the pending hybridization of humans and computers. You know, “the chip” we’re all about to have implanted in our brains! The characters, two cellphones, an iPod, a flip phone and a human being set up some silly fun, but the play definitely raises ethical questions about how we deal with technology in our lives.

Poet and playwright Shaun Gant has produced work for Montana stages since the early ‘80s and is a staple of the theatre scene in Missoula. Alex Kowalchik, local theatre maker and co-owner of ShowTyme Academy, directs the world premiere of *Sports of Nature*. The show is the first offering from his production company ZDK. Third Ear Productions, long a champion of local independent playwrights in Missoula, partners with ZDK to present this full-length comedy.

The cast of *Sports* includes veteran stage, TV and film actors Nathan Adkins, Jackie Vetter, Emily Branch, Annika Charlson and Michael Yoswa. The show is managed by Jensen Hill, costumed by Melissa Moss-Larson and lighting/set designed by Markus Paminger.

Along with the production collaboration comes a panel discussion sponsored by Humanities Montana and will feature experts in technology and ethics following Saturday’s and Sunday’s matinees.

Evening Shows: April 13-16 at 7:30 p.m.

Matinees: April 15-16, 2 p.m.

The Showroom, Zootown Community Arts Center, Missoula

<https://showroom.zootownarts.org/>



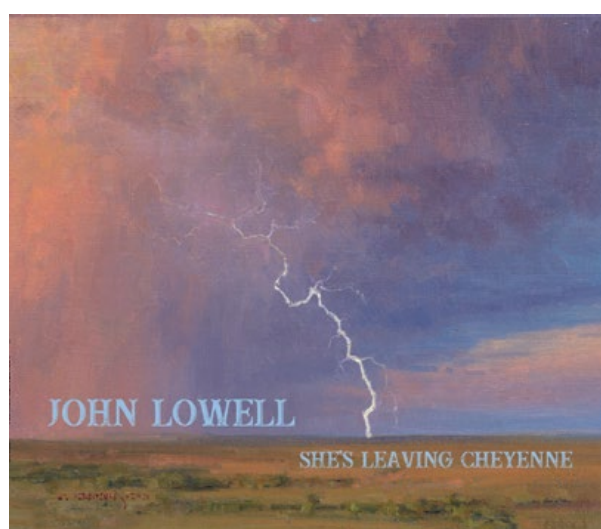
Music



My Embrace: Songs of David Walburn

Walburn recently released his new CD *My Embrace: Songs of David Walburn*, a collection of songs he’s written during his career. Produced and recorded entirely in his own Cabin South Studio with longtime friend and musical partner Michael Atherton, the project took 6 months over the course of last winter to hone into a well-crafted, tight, 15-track CD.

<https://davidwalburn.hearnow.com/my-embrace>



She's Leaving Cheyenne by John Lowell

Singer/songwriter/guitarist John Lowell’s new recording, *She’s Leaving Cheyenne*, presents 12 Western-themed songs, which is nothing new for this accomplished musician. Lowell has spent years as a well-respected touring and recording musician in the Bluegrass and Americana genres. No matter what it’s called, he’s been writing songs about people he’s met or read about and places he’s been for decades. “I’ve been writing and singing Western and Cowboy songs for many years but never really considered making a recording of them until the pandemic was upon us and I needed a way to feed my creative side,” says Lowell. “Some of these songs you’ll recognize, and some will be new to you. Five are original, two are classics and there are some songs I’ve taken a new direction.”

www.johnlowell.com

Arts Learning



All competitors with emcee Alleah Jordan.

By Monica Grable
Photography by Katie Knight

This year’s momentous return to in-person Poetry Out Loud competition—nearly three years in the making—was an inspiring celebration of the literary arts in Montana. Following the years of virtual competition since 2020, the students, teachers, judges and family in attendance at this year’s finals got to see Poetry Out Loud performed as it should be: live, in a shared space, with reciters and audience interacting through a shared love of the spoken word.

Eighteen high school students from across Montana converged on Helena’s Grandstreet Theatre in early March, ready to give their all in Montana’s Poetry Out Loud state finals. Competing in the 18th year of the program, which is supported by the National Endowment for the Arts, this year’s finals were closely contested by a talented group of new and returning participants. Following two rounds of semifinal competition in which all participating students recited, eight students with the highest scores advanced to the afternoon’s finals round. At the end of the day’s recitations, Hannah Ruth Davidson and Isabelle Bennett, both students of Flathead High School teacher Alison Kreiss, finished in second and third place respectively.



Hannah Ruth Davidson



Isabelle Bennett

Emerging from the three rounds of competition as Montana’s new state champion, Wica-ta-wi Hoksina Brown of Polson High School will represent our state at the Poetry Out Loud National Finals in Washington, D.C., May 8-10. His passionate and stirring recitations of Natalie Diaz’s “Abecedarian Requiring Further Examination of Anglikan Seraphym Subjugation of a Wild Indian Rezervation,” “No, I wasn’t meant to love and be loved” by Mirza Asadullah Khan Ghalib, and “We Are Not Responsible” by Harryette Mullen won the admiration and respect of judges and audience members alike. For his win, Wica-ta-wi Hoksina took home a prize of \$200 and an all-expenses-paid trip to Washington, D.C., together with a family member, to compete in Poetry Out Loud’s national finals. He also earned \$500 in poetry books on behalf of his school and English teacher Katrina Venters. A recording of this year’s



Wica-ta-wi Hoksina Brown

Montana Poetry Out Loud State Finals can be viewed on the Montana Arts Council’s website at <https://art.mt.gov/pol>.

Serving as judges at this year’s finals were Mark Gibbons, Montana’s current Poet Laureate; author, musician and university professor Aaron Parrett; Billings-based arts writer, poet and teaching artist Anna Paige; and Julynn Wildman, a multi-disciplinary artist from Helena. Donna Davis, a Helena poet, served as accuracy judge. Former Poetry Out Loud participant and Missoula poet Alleah Jordan was the event’s emcee.

As with state finals, the national finals begin with semi-finals rounds held as three regional competitions. Wica-ta-wi Hoksina Brown will compete in the Western regional on May 9 and, if chosen to advance to the finals rounds, will perform on the evening of May 10. More information about the NEA’s broadcast of the events will be shared on MAC’s POL page, <https://art.mt.gov/pol>.



Judges Anna Paige, Aaron Parrett, Donna Davis, Mark Gibbons, and Julynn Wildman.



Students recording in the studio. Photo courtesy of Closer Together

From Harvard to the Moon, By Way of Lame Deer

By Eric Heidle

In retrospect, February 2020 doesn't seem like the ideal time to launch an ambitious arts program in one of Montana's more remote school districts. But the Closer Together project not only survived its beginning just weeks before the coronavirus lockdown began, it's since managed to thrive. And this lively, multidisciplinary exploration of the arts isn't just succeeding; it's literally shooting for the moon.

Even the program's beginning was audacious: a performance by Lame Deer High School students on stage at Harvard University with Kojiro "Ko" Umezaki, an internationally recognized master of the shakuhachi—a traditional style of Japanese bamboo flute. Umezaki is a participant in Silkroad, a 25-year-old organization founded by cellist Yo-Yo Ma and dedicated to creating cultural connections through music and the possibilities of what can happen "when strangers meet." (Umezaki himself comes from multiple cultural backgrounds, born to a Japanese father and Danish mother.)

Beginning with Japanese calligraphy made by Lame Deer students and translated into musical notes, the collaboration developed a melody which in turn blossomed into music. When strangers met in Montana, what happened might best be described as magic.

It's just one example of the vision for Closer Together/Moheh Stestove, overseen at the school by teacher Susan Wolfe and supported by a much larger community of people in the arts. Susan speaks about "light-bulb" moments. "For my students, if I can get to them quickly, the chance of success is greater." In a small, rural district, providing sustained, engaging arts instruction is critical to gaining and holding students' interest, and collaborations such as the one with Umezaki are typical of the ongoing work Susan has in mind.

Closer Together is also about meeting students where they are. Another project currently underway is happening in partnership with Nike, in which the kids are designing basketball shoes using paper and clay and other unusual materials. It's a means of expression centered around a hugely important fashion and cultural touchstone, and one which also involves a host of ideas: product development, design, prototyping, aesthetic and functional considerations, and the unquantifiable element of style.

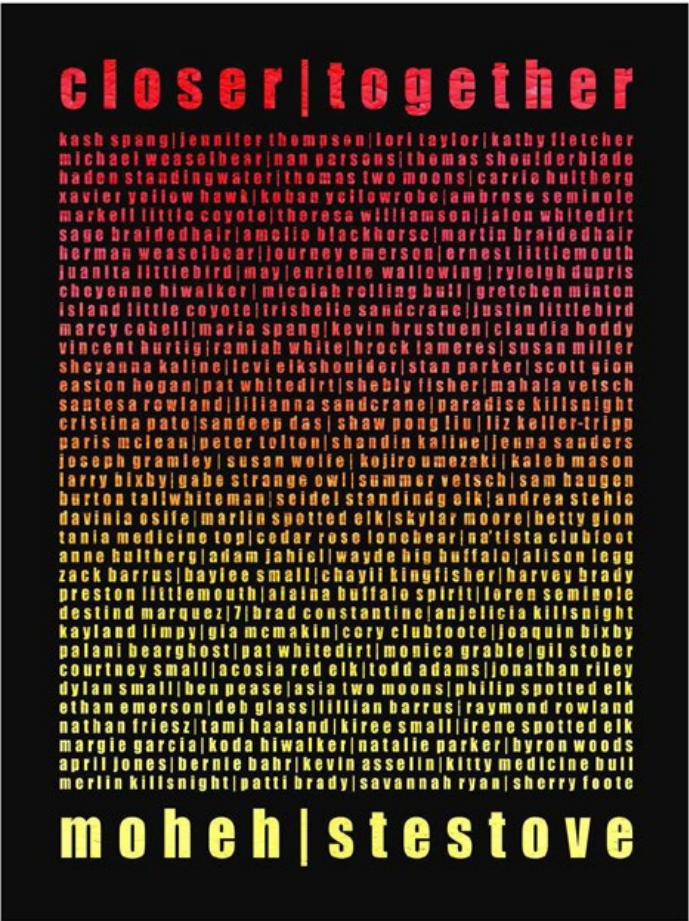
It's also an example of bringing diverse artistic skills to bear. Closer Together has used nearly every medium it can get its hands on in order to spark students' imaginations. Susan says that classes have incorporated poetry, cooking, photography, music and other art forms into the group's projects. One of those musical endeavors is now preparing, in coordination with MSU's computer science program, to hop a ride aboard an upcoming NASA Artemis mission to the moon. It'll be part of a collection of recordings sent to our nearest neighbor in the solar system, in the vein of the famous "golden records" flown aboard NASA's Voyager missions in the 1970s.

Closer to home but still a fair jaunt from Lame Deer, Susan and four of her students

recently traveled to Los Angeles to continue work on the musical composition they began here with Ko Umezaki. They spent time in the studio recording vocals and shooting a music video with Billings-area filmmaker Pete Tolton. It's part of Susan's approach to making a difference by keeping guest artists involved with her students through sustained learning. "They can't just come once and disappear." Working with artists like Umezaki over time helps build students' trust and and reinforces their own self-worth. This sense of prolonged artistic accomplishment isn't something that can happen in a single afternoon session.

If all of the above has you eager to see and hear the results of that sustained effort, you're very much in luck. In partnership with the Montana Artists Refuge gallery, Closer Together will be mounting an exhibition of the program's work this spring. An opening for the show will be held at the gallery on May 7 in the tiny town of Basin, between Butte and Helena; students and artists including Ko Umezaki will be on hand to celebrate a variety of the work produced so far. The intimate, rustic setting of the Artists Refuge space is perfectly in keeping with Closer Together's vision: sharing art and culture where it happens in unexpected and personal settings.

Closer Together has benefitted from many sources: from collaborations with artists like Ko, from the support of dozens of arts-related individuals and organizations, from funding and grants (including an Artists In Schools and Communities grant from the Montana Arts Council), and from the hard work of the school's teachers and staff. Most of all, though, the program's success is the result of the imagination sparked in the students themselves as they find and share their own artistic voices. **And we can't help but love that—to the moon and back.**



DEVELOPING A NEW PERSPECTIVE:

*Photographer Christina
Z. Anderson Explores
19th-century
Photographic Processes*

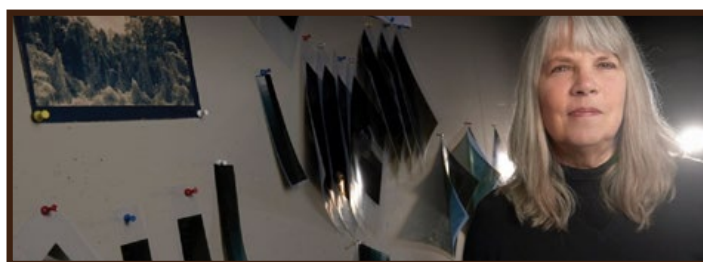
By Tracy Sullivan

There is no doubt the art of photography has evolved drastically in our lifetime. From the days of sending off your roll of film to be developed and waiting two weeks to see if you captured anything worth keeping, to carrying around a camera phone in your pocket that digitally records images and video to be instantly shared with the world—it's been a quick ride. With so much change in such a short period of time, I always ponder...did we lose anything along the way?

Growing up the daughter of a photographer, I have many fond memories of working with my dad to develop prints in his darkroom (a rather stinky business as I recall). I remember, with mixed emotions, when the digital photography transition began. At the time, I was working in advertising and directing weekly photoshoots. I watched as the photographers I worked with made investments in large digital backs for their cameras and struggled with the technology. Meanwhile, in my home life, I watched as my dad weighed that same decision against retiring. From the perspective of my career, I was excited and fascinated by the new technology of digital and what that meant for my clients. But I was also torn by the sadness of watching great photographers pack up shop. Many years later, having weathered a print-to-digital transition in the field of graphic design, I have a changed perspective: Not all knowledge is lost! And for those of us who have witnessed these transitions, we have the amazing opportunity to share this knowledge with new generations who view those skills, processes and days gone by with a new perspective.

As is the case with photographer Christina Z. Anderson. I first learned of Christina when my husband and I took our daughter on a tour of the MSU's School of Film & Photography. Our student guide was so excited to show us that they still had a darkroom and the ability to process prints. I remember thinking how odd it was—most schools are anxious to show you their latest technology and newest buildings, and this student was showing off a darkroom that didn't look (or smell) much different than the one I'd spent hours in as a kid over 40 years ago! Our student guide carried on about one of her professors who specialized in several 19th-century photographic processes. Curious, I did a little research and was enthralled to see a modern photographer so passionate about processes I assumed died with the digital age.

Having recently had the opportunity to speak with Christina, it all adds up. Focusing on contemporary *vanitas* (defined as a symbolic work of art showing the transience of life, the futility of pleasure and the certainty of death),



Anderson in the MSU photo lab. Photo by Kelly Gorham



Squish Series: A Red Bull and a Smoke, 2008.
Gum bichromate. Photo courtesy of Christina Z. Anderson.

Christina uses a variety of 19th-century photographic processes to print her work which has shown nationally and internationally in 120 shows and 60 publications.

Christina has shared this passion with her students as Professor of Photography at Montana State University, in addition to authoring books which have been shared in 40 countries. Her books include: *The Experimental Photography Workbook*, *Gum Printing and Other Amazing Contact Printing Processes*, *Salted Paper Printing*, *A Step-by-Step Manual Highlighting Contemporary Artists*, and *Cyanotype: The Blueprint in Contemporary Practice*, to name a few. For a full list of her books, visit www.christinazanderson.com.

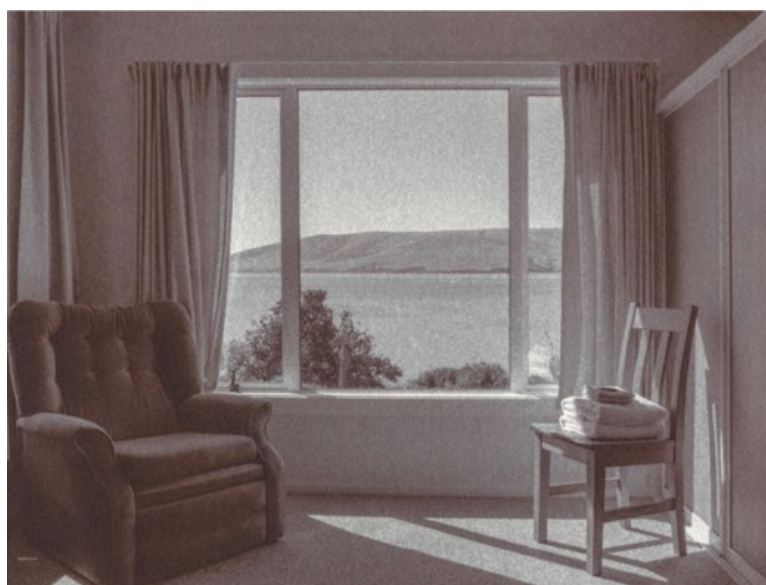
The daughter of an artist and a scientist, it may seem that photography was a natural trajectory, but Christina didn't discover this passion until later in life. She first received an undergraduate degree in French from the University of Minnesota. In the late '90s, she started attending MSU in pursuit of a painting degree where she was forced to take an analog photo class. The result: She graduated in 2000 with a BFA in painting and a B.A. in photography. During her photography education (which coincided with the digital photography transition), Christina took an alternative process class taught by Rudy Dietrich. It was at this moment the spark was



TOP:
In The Doghouse,
2013. Casein
bichromate.

BOTTOM:
Self, Hotel Raquel,
Havana, Cuba,
2018. Cyanotype.

Photos courtesy of
Christina Z. Anderson



TOP:
Bed and Breakfast,
2021. Chrysotype.

BOTTOM:
Covered Barn.
Salted paper.

Photos courtesy of
Christina Z. Anderson



ignited—a passion for creating handmade prints from images. So, as digital photography was casting aside the need for traditional film and processing, new photographers were seeing it in a different light.

Christina's passion for 19th-century photographic processes led her to explore handmade monoprints, created either by contact printing processes such as gum, cyanotype, platinum/palladium and combinations thereof, or by wet-darkroom processes such as hand-colored gelatin silver, gelatin silver mordançage, chromoskedasic sabattier, etc.. As Christina explains...

"Gum prints are essentially photographically controlled watercolors. The prints are made in a 19th-century process called *gum bichromate* or *dichromate*, or *gum printing* for simplification. Even though the image resembles a color photograph, it is only a fabrication of pigment and hardened gum arabic. Gum arabic is mixed with watercolor paint and a photosensitive substance called ammonium dichromate and painted onto watercolor paper. When exposed to sunlight in contact with an enlarged negative, the gum hardens into an image that is 'developed' in plain water. Where the light hits the most, the gum hardens the most and creates the shadow areas of the image. Where the light hits the least, the gum and pigment wash away proportionately, leaving the highlights of the image. For each print, this exposing and development process is done three or more times, layer upon layer—first blue, then yellow, and finally magenta for tricolor gum. Each print takes several days to complete. The prints, when finished, are completely archival.

"Cyanotype has its beginnings in the year 1842, merely three years after the invention of photography itself. Sir John Herschel discovered that ferric ammonium citrate in combination with potassium ferricyanide would become a photosensitive emulsion that yielded a beautiful blue color. All prints are hand-coated on archival cotton watercolor paper and processed according to archival photographic standards.

"The chrysotype (from Greek chryso/gold and typos/strike or print) is a photograph made of gold just as a platinum print is a photograph made from platinum. The process was discovered by Sir John Herschel in 1842 and made practicable in 1984 by Dr. Mike Ware. Gold particle size is responsible for the myriad colors of the process, from pinks and mauves to split tones, greens, blues and inky purples.

"Salted paper is as old as the invention of photography, which by art history standards, is a comparatively young art of a mere 180 years. It was the first photography-on-paper process invented and it became the basis of black and white photography as we know it today. A piece of paper is soaked in salted water, dried, and then coated with silver nitrate, exposed in the sun, toned with gold and other precious metals, and what results is a monochrome print of various colors: yellow-browns, peachy-browns, red-browns, lavender-taupes, purple-reds, dramatic aubergines to neutral dusky blue-blacks. The process can be printed on any kind of paper, not to mention fabric, leather, wood, glass and ivory. Salt has the longest exposure scale of any photographic process. From highest delicate highlights to deepest shadows, all detail is preserved. It is the process to use when wanting to connect to photography's historical roots."

Digital photography has brought with it many advantages—speed and instant gratification for sure. But as Christina discovered both in her career as an artist and an educator, we seem to gravitate back to those haptic experiences. Maybe the art and beauty of evolution is simply that we take along what we love and repurpose it with a new perspective that inspires generations to come. Christina Z. Anderson certainly has.

To see more of Christina's work,
please visit www.christinazanderson.com.



Story and art by John Sullivan

The Creative Evolution: *Embracing Fine-art Technologies in the Artist's Journey*

The world of art is ever-evolving, and today's artists are no exception to this truth. With the rapid advancements in fine-art technologies, many artists have shifted from traditional physical mediums to art technology platforms. However, the transition from physical to digital mediums is more than just a change in the tools used; it is a new frontier that offers unprecedented opportunities for growth and expansion in an artist's creative process. In this article, we will delve deeper into the world of contemporary-art technologies, explore the endless possibilities they present, and show how these new tools have revolutionized the way artists create, present and engage with their work.

The Birth of Art Technologies

Fine-art technologies have been around in one form or another since the 1960s, but it wasn't until the advent of the digital tablets and pencils that it began to gain traction as an accepted fine-art medium. Initially confined to graphic design and animation, digital art quickly expanded into a vast array of genres, styles and techniques. Today, it has even found its way into some of the world's most respected galleries and museums, making it a significant part of the modern fine-art world.

The Power of New Tools

The most significant development in art technologies is the continual introduction and evolution of new tools that are shifting the way artists create their work. From powerful graphics tablets that mimic the feel of traditional mediums to intuitive software that allows for intricate manipulation of paint and ink, artists now have access to myriad resources that were previously unimaginable. This art technology not only streamlines the creative process but also expands artists' abilities to experiment with ideas, styles and techniques in ways that were once thought impossible.

Transforming Traditional Techniques

Art technology tools don't just offer entirely new creative abilities, they also allow artists to build upon and transform traditional techniques. For instance, digital painting allows creators to revisit classic subjects like landscapes, portraits and still life, infusing them with contemporary sensibilities. Moreover, digital art enables experimentation and fine-tuning without the commitment of permanent brushstrokes, giving artists the freedom to take risks and challenge the boundaries of their craft.

Integration with Traditional Techniques

While the art-technology revolution has introduced countless new possibilities for artists, it doesn't mean traditional techniques have become obsolete. Many artists have found ways to seamlessly integrate digital and physical artwork, using the strengths of each medium to their benefit. For instance, an artist might start with a physical sketch using a digital pencil on a tablet, paint color with a digital brush and ink details with a digital pen, before ultimately printing it onto a physical surface with pigmented archival inks and continuing to add media such as paint and ink. By applying these hybrid techniques, artists can create distinctive results that combine the best aspects of both digital and traditional artwork.

The shift from physical to art-technology-tablet media has revolutionized the fine art world and introduced a new frontier for artists to explore. But more importantly, the integration of digital tools and techniques into the creative process has enabled artists to expand their horizons, collaborate with others and access previously unattainable resources. This transformation represents an exciting new chapter in art history, where the possibilities are truly endless. By embracing these advancements and harnessing their potential, artists have the power to redefine the limits of their creativity and continue pushing the boundaries of what is possible.



Global Collaborative Creativity

One of the most significant advantages new-art technology offers is the ease and accessibility of sharing and collaborating with other creatives worldwide. Through online platforms, artists can connect with other creators, share their works, and gain valuable feedback and inspiration from new perspectives. This global connectivity has not only encouraged collaboration, it also allows artists to engage with a broader audience, creating global art communities and fostering diversity.

The Future of Fine-art Technology Mediums

As art technology continues to advance at a breakneck speed, the possibilities seem endless. Emerging innovations in virtual and augmented reality, artificial intelligence and 3D printing are already beginning to revolutionize the way we perceive and create art. As boundaries blur between reality and virtual landscapes, and as artists continue to push the limits of what is possible with these new tools, the future is ripe with potential and excitement.

The integration of physical to technical art tools presents an extraordinary opportunity for artists to challenge their creative boundaries and explore new dimensions in their work. More than just a change in medium, art technology holds the potential to redefine the way we think, create and engage with our craft. By embracing these new tools, today's artists can lead the charge in redefining what it means to be a creator in the 21st century, pushing the limits of possibility and inspiring generations to come.



Hidden Treasure in Montana

Story and photos by Jeffrey Conger

Elk River Books

It makes perfect sense. In a town filled with writers, the founders of Elk River Books are both writers—Marc Beaudin a poet and Andrea Peacock a journalist—who became unexpected business partners in realizing a dream.

A bit of a hybrid store, Elk River Books provides the corner-bookshop atmosphere offering new bestsellers and sought-after used paperbacks, while also having an entire antiquarian side that entails the buying and selling of rare collectible books and participating in annual book fairs as a proud member of the Antiquarian Booksellers' Association of America.

A year ago, Elk River Books moved to a new location at the former J.C. Penney building on 2nd Street in downtown Livingston. The spacious, linear floor plan is perfect for author readings, room for a beautiful array of art supplies, and a hand-crafted guest book for patrons to sign, along with a delightful new mezzanine level for more book selections.

In addition to the brick-and-mortar bookstore, they have created a nonprofit organization called Elk River Arts & Lectures that engages the community by hosting an annual series of writers, artists and innovators who would not otherwise come to Park County. These literary experts work with students at Park High School during their residency and then offer a public lecture.

This year's lecture series includes such talents as Oscar Hokeah, author of *Calling for a Blanket Dance*, Sarah Vowell, a New York Times bestselling author, and Bathsheba Demuth, who focuses on how the histories of people, ideas and ecologies intersect.

So the next time you are in Livingston, drop into Elk River Books at 122 South 2nd Street or check them out online at elkriverbooks.com and the nonprofit at elkriverarts.org. You can also speak to a real person at 406-333-2330, as their impressive selection of new, used and rare collector books constantly changes.



Elk River Books owners
Andrea Peacock and Marc Beaudin.





MONTANA CIRCLE OF **AMERICAN** **MASTERS**

2023

By Taylor Burby *Photography by Eric Heidle*

The Montana Circle of American Masters (MCAM) recognizes Montana folk and traditional artists for artistic excellence in their work, along with their role in preserving and passing on their knowledge. This May, the Montana Arts Council will welcome three new additions to the Circle: saddle maker Marc Brogger of Three Forks; blacksmith Glenn Gilmore of Corvallis, and segmented woodturner Terry Hill of Great Falls. Brogger, Gilmore and Hill join 46 previous honorees in an illustrious group that represents some of the most skilled and respected tradition bearers in Montana. The new inductees will be honored May 19th at a public ceremony in the State Capitol in Helena.

“MCAM shines a light on Montanans who are among in the best in the world in their artform and who are a vital part of Montana’s heritage and cultural landscape,” says Montana Arts Council folklorist Taylor Burby.

Folk arts can be function-focused, such as quilting, leatherwork, weaving, woodwork and metalwork. But they also tend to be rooted in cultural heritage, and include beading, instrument-making, singing, dancing and storytelling. The skills of producing the artwork are often taught person-to-person, and a practitioner’s craft exists as part of a lineage and tradition which extends well beyond their own career. As such, MCAM honorees are expected to not only display artistic mastery but also show a commitment to passing on their knowledge.

Join us in welcoming Marc Brogger, Glenn Gilmore and Terry Hill to the Montana Circle of American Masters.



MONTANA CIRCLE
OF **AMERICAN**
MASTERS
MARC
BROGGER

Marc Brogger, a fifth-generation Western horseman, has built over 900 saddles since the start of his career in 1981. He is well-respected in the Western community for his intricate leather work and flower stamping, bringing his skills to creating ornately hand-tooled saddles which bridge art and utility. On the enriching nature of his work, Brogger states, "I believe in art and in not just being little machines that go to work every day. I think art just makes life for everyone more interesting."

The friendship between his father, a large animal veterinarian, and master saddle maker Ray Holes sparked Brogger's interest in leather work at a young age. After graduating from Montana State University where he was on the rodeo team, he served a three-year apprenticeship with Jim Lathrop, a well-known custom saddle maker. Brogger then worked for Dale Harwood of Shelley, Idaho, and received guidance from Don King of Sheridan, Wyoming, both of whom are considered masters of the craft. After working for Three Forks Saddlery, he struck out on his own and has since built saddles on an entirely custom basis for a clientele located everywhere from Montana to Norway.

For Brogger, the horse is central to Western culture. For 25 years, he day-worked on the Climbing Arrow (CA) Ranch of Madison Valley, a historic cow-calf operation that has since closed. Unlike modern-day ranches that rely on off-road machines, Brogger spent innumerable days on horseback while trailing and moving cattle across the ranch's 79,582± acres. This experience influenced his perception of what is most important in the saddle-making world: the construction of practical and high-quality saddles that, first and foremost, fit the horse.

Using traditional tools, methods and high-quality materials, Brogger creates superior products that are not only carefully designed to fit the horse and rider but that are also built to last. His daughter, musician Lilly Platts, remarked that the saddle her father gifted her for graduation would last her a lifetime: "I'll never need another saddle." According to one of Brogger's customers, he has been riding a saddle that Brogger built since 1988, a testament to the quality and longevity of his work.

Dedicated to supporting and preserving the creation and use of Western art, Brogger has participated in workshops, art shows, gatherings and rodeos. His saddles have been featured at the Western Folklife Center in Elko, Nevada, at the Dry Creek Arts Fellowship in Flagstaff, Arizona, and in multiple publications including on the covers of books

such as *David Stoecklein's Saddles of the West*. In 2015, the Academy of Western Artists named Brogger "Saddle Maker of the Year."

Today, Brogger operates out of Three Forks, Montana. His wife and daughters, both passionate horsewomen, as well as his place in the Western and local ranching community, are what drive him to continue to make his living building saddles. While the commercialization of Western products, the use of off-road machines and closures of ranches have put pressure on his business, Brogger remains unwavering in his commitment to producing exceptional products and advocating for the use of custom gear. By doing so, he contributes to the preservation of saddle making as an art form and a viable career option for generations to come.

Montana Circle of American Master's George Holt writes in his evaluation:

"I strongly believe that Marc Brogger would be an asset to the Montana Circle of American Masters.

He has the work ethic, honesty and drive of a Montana man who takes great pride in his work."



While growing up, artist-blacksmith Glenn Gilmore’s parents encouraged him to observe and question the processes and mechanics that produced the world around him. These formative experiences catalyzed what’s become more than a four-decade-long career using the command of his eyes and mind, and the skill of his hands, to give life to his artistic vision through metal. “Working with metal heated to 2,300 degrees, sweat on my forehead, scale falling from the steel as I shape it—these have been the ‘big part’ of my life,” he states.

His career began with the horseshoe, the gateway to creating visually stunning yet functional architectural metalwork. After attending his first Artist/Blacksmith Association of North America (ABANA) Conference in 1978, Gilmore became interested in the creative side of forging and began studying, first under Francis Whitaker at the John C. Campbell Folk School in Brasstown, and then under Artist-Blacksmith Manfred Bredohl at the Vulkanschmiede Aachen in Germany. While in Germany, he attended the International Teaching Center for Metal Design and earned his diploma in Forging and Metal Design.

Since 1980, Gilmore has compiled an extensive resume that includes over 25 honors, including “Best Artist—Metal” in 2001, 2012, 2013, 2015 and 2016 at the Western Design Conference in Jackson, WY; features in over 30 prestigious juried exhibitions, such as the Invitational Metalwork Exhibition at the Artist Blacksmith Association of North America International Conference, in Salt Lake City, Utah; and features in over 50 books and national publications, such as Western Art & Architecture, Fine Furnishings International and Cowboys and Indians.

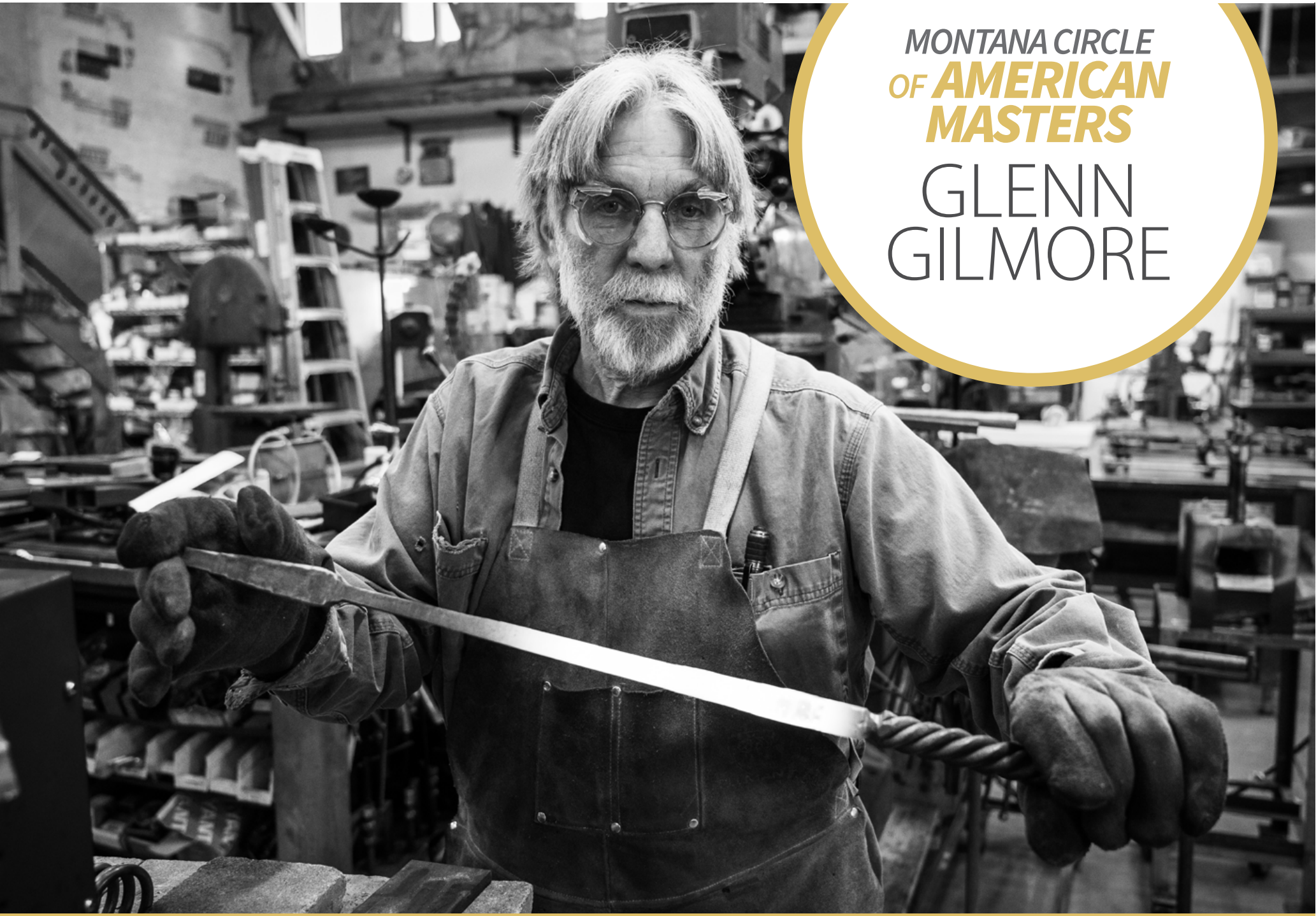
Gilmore believes in passing on the knowledge he has gathered and feels strongly about the importance of ensuring his craft’s continuation for future generations. From Layton, New Jersey to British Columbia, Canada, and many places between, Gilmore has offered apprenticeship and journeyman trainings, demonstrations at conferences and craft centers, and provided opportunities for school-aged students to learn about the artistry of smithing.

Today, he resides in Corvallis, and continues to build custom pieces for clients nationwide, including at properties such as the Yellowstone Club, Spanish Peaks and Moonlight Basin of Big Sky.

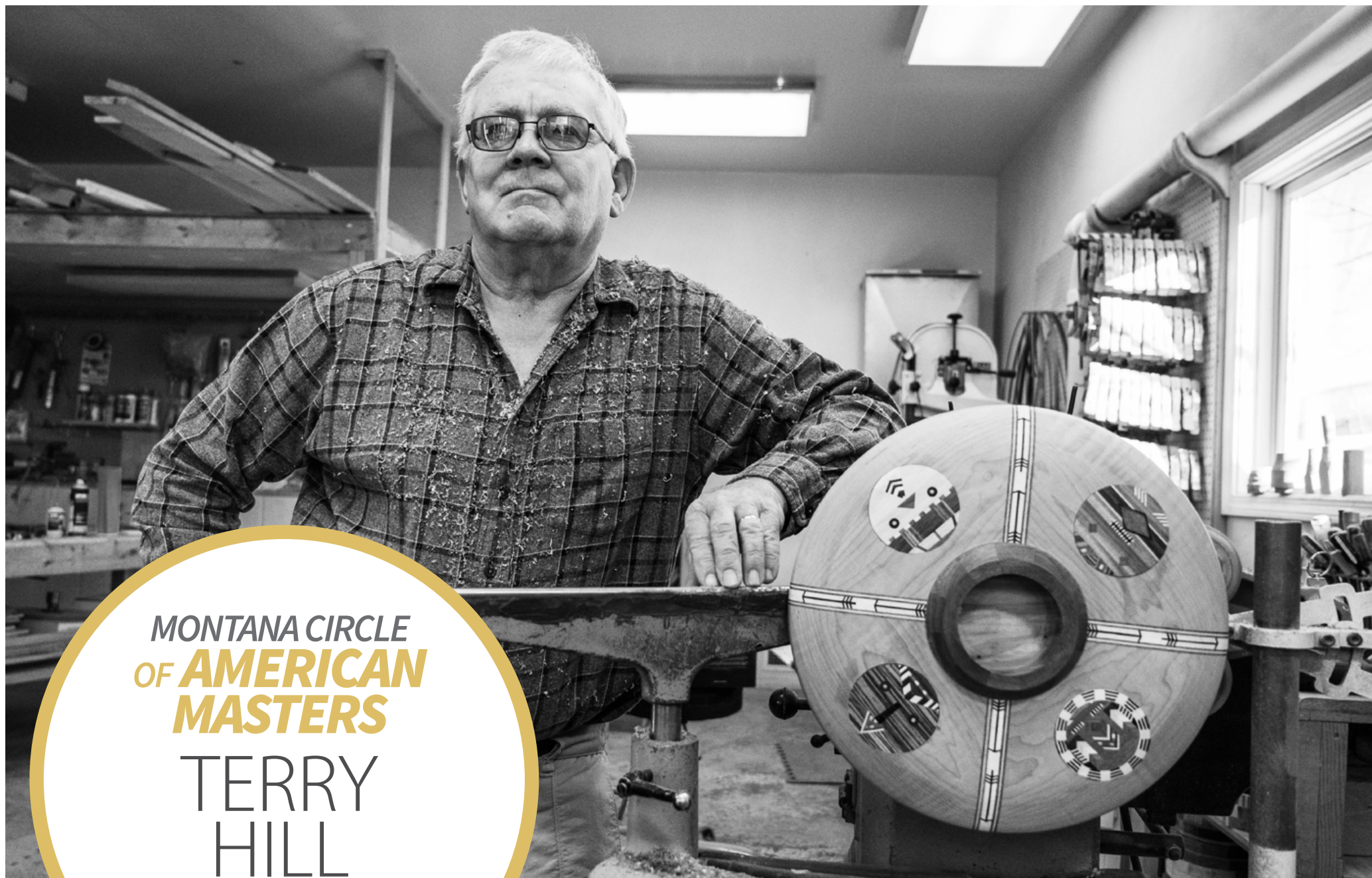


Of Glenn’s work, Montana Circle of American Master’s Tom Dean writes:

“As with any of the previous Montana Circle of American Master’s award winners, we came from raw talent—talent that was in our soul and talent that was self-taught. [Becoming a Master includes] wanting to educate and teach others of what and how we do what we do, to pass our talents on to others. Glenn has done all of this and more; he is a brilliant artisan with masterful iron work.”



MONTANA CIRCLE
OF **AMERICAN**
MASTERS
GLENN
GILMORE



MONTANA CIRCLE OF **AMERICAN MASTERS**

TERRY HILL

Terry Hill, a fourth-generation Montanan, spent 29 years as a game warden for the Montana Department of Fish, Wildlife & Parks before retiring in 2007. Come 2009, Hill discovered his love for segmented woodturning through a course taught by Rich Charlson, a previous MCAM honoree, who he studied under for six months. Today Hill channels his passion for Montana's natural beauty and wildlife through his stunning segmented woodturning, specializing in designs that depict natural scenes, wildlife, ranching and farming,

In high school, Hill recalls taking an exam that revealed his aptitude for abstract thinking, a skill essential to creating and producing complicated designs during the segmented turning process. The process includes meticulously gluing pieces of wood—yellowheart, walnut, maple, wenge, bubinga, purpleheart, bloodwood—into intricate patterns before woodturning on a lathe. Working alongside his closest collaborator (and son) Ben, he transforms these designs into ornate bowls, vases, platters and open-segments pieces. Some of Hill's works have included upwards of 11,000 pieces, such as his 16" by 11.5" vase, *Thunder*.

Hill's project ideas will wake him in the middle of the night or the wood itself will speak to him; while turning, Hill seeks to accentuate what "God has already given us." He starts with an idea but remains adaptable, knowing that those plans may change if the wood "needs something else." This intuition and mastery has won the Hills numerous awards, such as "Best of Show" in various categories at the 2013 and 2014 Montana State Fairs, and the "Artist Choice Award" at the 2012 and 2013 Shadows of the Past Art Auction, a fundraiser for the Teton Medical Center in Choteau. Further, Hill's work has been published in the *Treasure State Lifestyles*.

Hill's artistic legacy transcends his craftsmanship. He has donated his works to numerous charities and auctions, including those for families burdened by extreme medical costs, to be auctioned for medical bill assistance. Also a general stick-building wood craftsman, Hill also makes and donates gun cabinets, china cabinets, poker tables and other items to local conservation groups, including Pheasants Forever, the Turkey Federation and the Safari Club.

He is also generous with his time; Charles Sampedro, the President of the Great Falls Woodturning Club, describes Hill not only as an esteemed member of the club but as a mentor and friend to all members. Hill shared that his shop is open to anyone who wants to learn turning techniques and according to Sampedro, community members consistently rely on his skills while learning the art of woodturning.

On Terry's work, Montana Circle of American Masters' Rich Charlson joked that some of Hill's skills may have even surpassed his own. Evaluating Hill's work, Charlson writes in support of his induction to MCAM:

"Terry has demonstrated that he has mastered the art of segment designs, is a very capable teacher, and he continues to push the limits of segmenting."



Remaking is Kids’ Play

By Mark Gibbons

Renewal, reinvention, recycle, recreation! As children we were masters at re-purposing, re-envisioning, rebuilding our dreams with what was available to us.

I had forts everywhere: under my bed, in the bottom bunk, or on the top one; in the back closet amid the suitcases and shoes under the hanging clothes; in the pitch-black tiny hall closet that belonged to my mother; and blanket forts with the kitchen chairs; in the sheds out back: the rafter loft of the garage; dirt forts underground; tree forts of course; and forts built from what we could find. Year round, inside or out, imagination and play fueled our inclination to recreate, turn what we found into what we needed.

The mantra of the modernist artist of the last century was: see it anew. That’s what children do every day until we scare that joy, that courage, that individuality out of them, make them conform to the pressure of the group, the discipline that makes them good workers and good soldiers.

That’s why I love working with kids. They write without that censorship. They are still free to make up their own world.

Here are a couple poems written about childhood. I hope they generate some memories of your own recreations. Why not sit down and write a poem? Your friends and kids will love it.

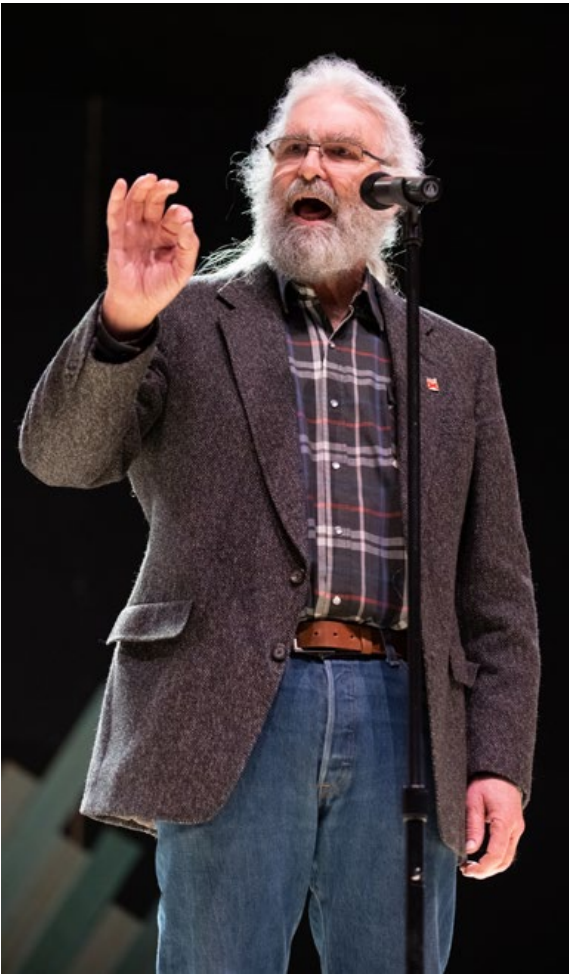
Souvenir

Dad’s .22 rifle leaned in the corner
of the pantry behind the hot water heater,
an oiled cotton wad plugged the end of the barrel.
The big crock usually held elderberry,
chokecherry, or dandelion wine, sometimes sauerkraut
or homemade root beer. There was a cubbyhole
door that opened onto the kitchen counter.
It worked perfect for ordering groceries
when we played store. The pantry shelves
were stocked like a mercantile: canned goods, cracker
boxes, pots & pans, a shoe shine kit,
bottle-capper and pressure cooker.

When I stood on the Gold Medal flour can,
I could reach the top shelf where the Nazi dagger lay
beside a cigar box filled with foreign coins --
mementos my dad had brought back from the war.
We used those relics as our cash register
to play store: one can of Van Camps pork & beans
might go for two Caesar coins, three Augustus,
or one Queen Wilhelmina. Discus shaped,
the size of quarters & dimes, they were
cracked and split on the edges.

I was a grocer before I mowed lawns or shoveled
snow; sold my dad his cribbage board, the fifth
of Old Crow; sold my mother her iron
and laundry baskets; sold my brother the hone
to sharpen his bone-handled hunting knife.
I memorized the items I could sell: turpentine,
iodine, boot grease, glue, rat poison,
matches, and string. Candles & light bulbs.
3-in-1 Oil. Jars of washers & buttons & screws.

When no one was home, I’d sneak down the dagger
my dad lifted from a German corpse,
wrap my hand around the hilt and squeeze.
That grip fit perfect. Etched *Ulles fur Deutschland*,
the stainless blade flashed my reflection
when I stabbed the air. The cruel beauty
smelled tinny like those Roman coins,
the way blood tastes in your mouth.
Rubbing my thumb over the emblem on the handle,
an eagle perched on a swastika, it made me sad
to think about war, the soldier who carried this knife,
my dad drowning . . . unable to let go.



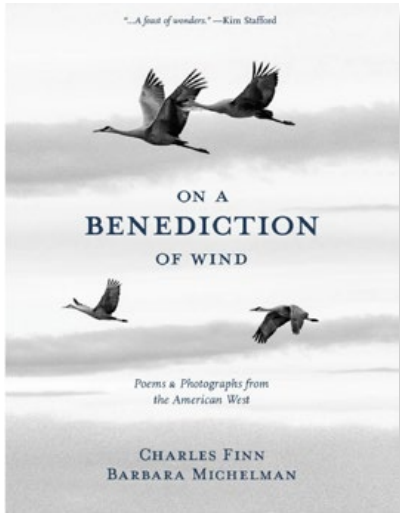
Montana Poet Laureate Mark Gibbons.
Photo courtesy of Katie Knight

Head in the Clouds

White
Dragon flies
Into ram’s head. Gray eyes
Fix me on the ground.
An antelope leaps over
Two howling wolves.
All shape-shifting petroglyphs
Turn dark as Mother’s
Scorn. Gunmetal rabbit’s feet and fur
Make dirty wads of cotton.
A toy poodle sundae melts
To the Virgin’s praying hands.
Fingers stream and spread,
Unfurl to Pontiac shoulders.
Thunderbird wings curve and loop
Into a child’s wailing mouth.
Toothless, it swallows the pale
Half moon quick as this summer
Afternoon. How can I explain my
Fear of playing or my fear
Of missing the scene?
Some clouds give but can’t receive,
Call home stormy skies.
Others softly dissipate
Like smoke to hinted smell.
Curling claws, eagle talons
Become my father’s long ear,
Deaf to words
Dissolving in wind.
All forms bend
Blue.

On a Benediction of Wind Wins the 2022 Montana Book Award

The 2022 Montana Book Award winner is *On a Benediction of Wind: Poems and Photographs from the American West* by Charles Finn and Barbara Michelman, published by Chatwin Books. This annual award recognizes literary and/or artistic excellence in a book that is written or illustrated by someone who lives in Montana, is set in Montana, or deals with Montana themes or issues. Presentations and a reception for the winning authors will take place on April 12, during the Montana Library Association Conference in Billings.



On a Benediction of Wind is a collaboration between poet Charles Finn and photographer Barbara Michelman that weaves a tapestry of words and images from the natural world in the Pacific Northwest, the American Southwest and Montana. This collection of free verse and prose poems is paired with black and white landscape photography that creates an intimacy, strength and lyricism to calm the spirit. Its emphasis on birds, the innate holiness of nature and experiences shared by an unnamed couple invites the reader to leave the modern world behind and listen to “the confessions of snow” and “the breathing of stones.”

Three honor books were also chosen by the 2022 Montana Book Award Committee:

Lucky Turtle by Bill Roorbach is published by Algonquin Books. When 16-year-old Cindra Zoeller is sent to a reform camp in Montana after being involved in an armed robbery, she is thrust into a world of mountains and cowboys and prayers and miscreants and people from all walks of life like she’s never seen in suburban Massachusetts. Page-

turning, full of vivid characters, delicious suspense and ultimately joy, *Lucky Turtle* is a big-hearted, deeply engrossing love story.

Montana Modernists: Shifting Perceptions of Western Art by Michele Corrie is published by Washington State University Press. In stark contrast to stereotypical romanticized depictions of the West, a 20th-century postwar avant-garde art movement, Montana modernism, relied on authentic landscapes and experiences, ranchers, teachers and professors. Their ideas and work flourished and expanded traditional definitions of Western art. The first book solely devoted to the topic, *Montana Modernists* presents their stunning artwork within the context of place, teaching and artistic lineage, and community.

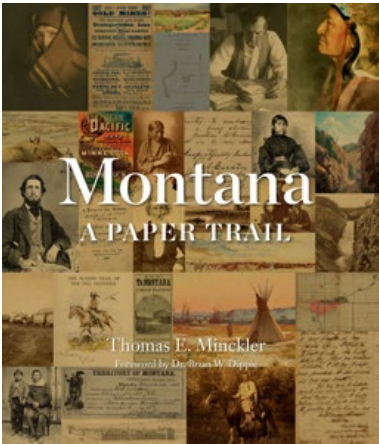
The River You Touch: Making a Life on Moving Water by Chris Dombrowski is published by Milkweed. Moving seamlessly from the quotidian—diapers, the mortgage, a threadbare bank account—to the metaphysical—time, memory, how to live a life of integrity—this book illuminates the experience of fatherhood with intimacy and grace. Spending time in wild places with his children, the author learns that their youthful sense of wonder at the beauty and connectivity of the more-than-human world is not naïveté to be shed, but rather wisdom most of us lose along the way—wisdom that is essential for the possibility of transformation.

The Montana Book Award was founded by the Friends of the Missoula Public Library in 2001, and winners are selected by a committee of individuals representing areas throughout Montana. Members of the 2022 Montana Book Award committee include Amanda Allpress, Missoula; Della Dubbe, Helena; Hannah Mundt, Bozeman; Starla Rice, Hot Springs; Chris Brenna, Livingston; Kayla Whitaker, Missoula; Alice Ebi, Great Falls; Olivia Headdress, Poplar; and Melody Karle, Cut Bank.



2023 marks the 20th anniversary of the Montana Book Award recognizing and honoring achievements in Montana literature.

Books



Montana: A Paper Trail
by Thomas Minckler

Collector and historian Thomas Minckler has gathered 19th- and early-20th-century letters and documents, vintage photographs, rare books and paintings. Western Americana specialist Nathaniel Des Marais wrote: “Make no mistake, this is the finest gathering of Montana source material ever brought together.” His decades of researching and contextualizing items uncovered innumerable valuable insights on Montana and the history of the northern plains. Each artifact’s unique paper trail reveals a journey that contributes to the fascinating story of Montana.

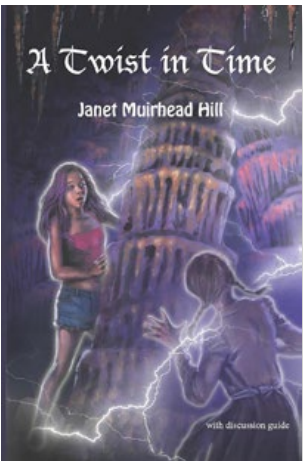
The collection includes the sole image of James Kipp (1788-1880), the iconic builder of Upper Missouri River fur

trading posts, who introduced artists George Catlin and Karl Bodmer to northern plains tribes along the route. It also includes photos of Ferdinand Hayden’s Yellowstone Expedition in 1871 by Bozeman photographer Joshua Crissman, who produced the first images of Yellowstone Park and the only known photo of the expedition’s wagon train. In addition, the collection focuses on unpublished material of Granville Stuart, Teddy Blue Abbott, C.M. Russell, Thomas Meagher, Father Pierre DeSmet and George Armstrong Custer.

“In this sumptuous book, Tom lays his treasures out before our eyes, and provides the context necessary to understand the claim each holds on his attention,” said noted historian and author Brian Dippie. “Montana is known as The Treasure State for good reason. Gold coursed through its early history and gold dust still clings to the treasures in Tom’s collection. Appropriately, his record of his adventures on Montana’s paper trail is ambitious in scope and full of rewards for those who would accompany him on his journey.”

Diana Di Stefano, editor of the Montana Historical Society Press said, “Rarely does a private collection of this caliber become accessible to the public; even rarer is to have the objects so skillfully and enjoyably explained, as Minckler does.

Montana: A Paper Trail can be ordered through the MTHS bookstore: <https://mhs.mt.gov/store/> or call 406/444-2890. For more information on book signings and readings, contact Corby Skinner at corby.skinner@gmail.com



A Twist in Time
by Janet Muirhead Hill

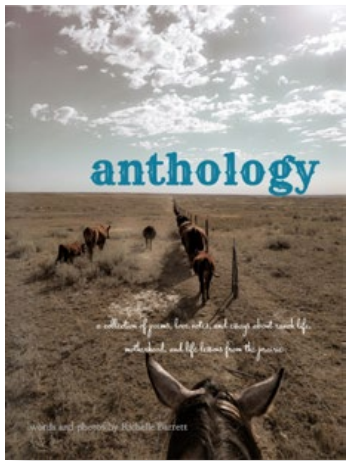
Is there a mysterious and dangerous magic about the creepy caverns, as legend suggests? Two girls, each on her 13th birthday, are about to find out. When they happen to be at the same place at the same time (100 years apart), some strange twist in the continuum of time flips them to each other’s century, and their lives change in ways no one could have expected.

Madison Clark, only child of rich New Yorkers, entered the Lewis and Clark Caverns on July 17, 1919, and Emily Sorenson, one of nine children of struggling Montana ranchers, entered Morrison’s Cave on July 17, 1919. Amidst a burst of light and a thunderous roar, an electrifying jolt shakes them to the core. As they recover, they find themselves lost in time. Madison must cope with life in the early 20th century, while Emily must adapt to the astonishingly fast and furious 21st, each wondering how they can ever get back to their own time.

“I first started to read *A Twist In Time* and thought ‘I’ll just read the first chapter to see what it is like and then I will get back to work.’ But I couldn’t pull myself away! I was hooked. *A Twist In Time* is an intriguing story about time travel. It’s one of the best books that I have read and one of Janet Hill’s best! This story would be a great reader for both young and old, and it will stay on my shelf to be read many times over.”
– Olivia Waddington, teen reader

“Though written for middle-grade and YA readers, this book will appeal to all ages and challenge all readers to consider what they would most miss if time thrust them back or forward 100 years. The author’s adept skill makes the time travel premise believable.”
– Jan Walker, author

Books



Anthology

by Richelle Barrett

A collection of cowboy-esque poetry, essays and photographs, *Anthology* is Richelle Barrett's self-published book dedicated to the people who make up the heart of agriculture. Every story has been lived by the author, a prairie dwelling cowgirl who is trying to navigate the ever-changing seasons of life on her family's cattle ranch in North Central Montana.

Anthology is a memoir, of sorts, from a woman who has spent most of her adult life raising cattle and kids alongside her husband and her own parents, while learning when to hold on to the reins and when to let go. By sharing her observations and experiences about ranch life, motherhood and her faith, she poignantly captures the emotion and honesty of a life that isn't for everyone. With passages that will stir laughter and a few tears, readers will find a little bit of themselves and their loved ones in the pages of this book—regardless of their tie to the agriculture industry. With beautiful photographs of working ranchers, farmers and livestock peppered throughout, this book will easily capture a spot on your coffee table and your heart.

Find her book online at www.prairie-crocus.com or at small, local retailers across Montana.



Blind Faith

by Alicia Beckman

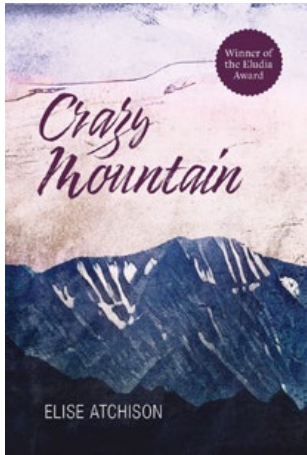
For decades, the unsolved murder of Father Michael Leary has haunted Billings, the community he served. Who summoned the priest late one autumn night, then left his body in a sandstone gully for the ravens and other wild scavengers? And it's haunted no one more than Lindsay Keller, who admired and confided in him as a teenager. Compelled by his example to work for justice, she became a prosecutor. But after a devastating case left her shattered,

she fled the rough-and-tumble for the safety of a desk, handling real estate deals and historic preservation projects. Good work, but not what she'd dreamed of.

Now Lindsay finds herself in possession of the priest's wallet, the photo of a young girl tucked inside. She's sure she knows the girl, and that it's tied to his death. But how?

Detective Brian Donovan, a hot-shot Boston transplant, would like nothing more than to solve the county's coldest case. Probing the life and death of Father Leary takes Lindsay and Donovan deep into long-simmering tensions in this seemingly-peaceful place. Then another woman far away digs up unexpected clues about her own family's past—a history rooted in a shocking truth—and her questions bring her to Lindsay and the detective. But the dangerous answers could rock the community to its very core.

Alicia Beckman is happiest in her native Montana, where she lives with her husband and their full-figured gray tuxedo cat. As Leslie Budewitz, she's the bestselling author of the *Seattle Spice Shop* and *Food Lovers' Village* mysteries.



Crazy Mountain

by Elise Atchison

Crazy Mountain chronicles a rapidly changing place and community through the diverse and conflicting stories of the people who live in a fictional mountain valley in Montana over nearly half a century (1970-2015). We hear the voices of ranchers, real estate agents, carpenters, artists, New Agers, Native American activists, landscapers, movie stars, musicians, pizza delivery drivers, gun-toting fundamentalists and others including Kate, a troubled young woman who becomes homeless over the course of the book and whose own story in many ways mirrors the destruction and resurrection of the land.

These varied threads weave together into a rich tapestry of place, exploring timely themes of housing booms and homelessness, loss of open land to development, cultural clashes, and the correlation between how we treat the natural world and how we treat each other, especially the most vulnerable among us. What does it mean to lose a place we love, and what does it mean to gain from it? Perhaps it depends on perspective.

"Who owns the land? ...This question is often debated in the Northern Rockies at bars, cafes and, most aggressively, on social media sites.

It's also the question posed with fervor and precision in Elise Atchison's debut novel *Crazy Mountain*...in a swirl of voices that builds to a symphony of soul-stirring humanity."
– Big Sky Journal

"Atchison's well-thought-out characters ...go through a metamorphosis as their valley becomes unrecognizable. ...With telling, true-to-the-West descriptions, Atchison's moving story sits heavy with a deep love for wild open spaces."
– Montana Quarterly

"*Crazy Mountain* is a powerful story about possession and dispossession. Gritty and tough and gut wrenching, Atchison shows us how the West continues to be an explosive and embittered battleground, both sh*t show and love story. *Crazy Mountain* ignites a firestorm."
– Debra Magpie Earling, author of *Perma Red* and *The Lost Journals of Sacajewea*

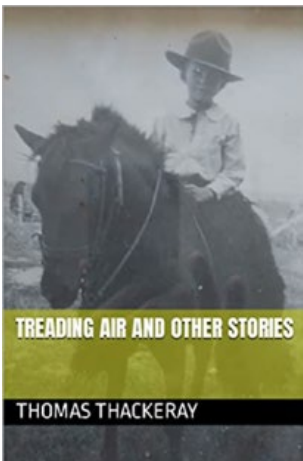


Never Be the Same

by Gwen Hart

"Gwen Hart has a powerful voice that is equal measure tender and heartfelt, strong and demanding to be read. Whether it's writing about the corn fields of Iowa or the plains of Montana, about the wonders of childhood or *Saturday Night Live*, or even about the happiness of dogs, the logic of rabbits, or thirteen ways of looking at a pinecone, Hart's poems come off the page with the force of a prairie wind yet as quiet as 'a string clipped from a kite.' Wonderful poems, beautifully crafted, to read *Never Be the Same* will leave you exactly that, and better off for it."
– Charles Finn, author of *Wild, Delicate Seconds* and *On a Benediction of Wind: Poems & Photographs from the American West*

Gwen Hart lives on the Hi-Line and teaches writing at MSU Northern. Her second poetry collection, *The Empress of Kisses*, won the X.J. Kennedy Poetry Prize from Texas Review Press. Her poems have appeared in multiple publications, and she is a regular contributor to the Popular Culture Association Conference.



Treading Air and Other Stories

by Thomas Thackeray

Ranch children learn at a young age how something as mundane as a badger hole or a mud-slick slope can alter life in unimaginable ways. This collection of short stories presents vignettes from the perspective of James "Jimmy" Webster growing up on the home place in northern Montana. One critic likens the narrator's tendency to make the best of the most difficult of life struggles to "the sugar Jimmy adds to his tea."

Dale Alger, retired librarian from Roundup, Montana, offers the following: "In the story titled 'Horse Sense,' the narrator's father displays an innate sense of horsemanship after so many years in the saddle:

'The Old Man's hand is gentle on the reins. He can transform a hard-mouthed knothead into a passable cow horse in an unbelievably short time. His horse always walks faster without breaking into a trot than mine. We can trade horses, and his horse will still have a faster unbroken walk than mine. He possesses a genius that cannot be transferred to others, some sort of equine charisma I don't understand.'

"Jimmy's insight on the topic continues into the next paragraph: 'I sometimes wonder if his horse sense guides his strategy not only as a cowboy, but also as a parent.'"

The stories are a spare and unblinking examination of growing up on a working ranch—a life of heartbreak and hope, tragedy and laughter.



Ute tribal rock art taken at Arches National Park, Utah, showing stylized horse and rider surrounded by bighorn sheep and dog-like animals.
Carved between A.D 1650 and 1850. *Photo by Sanjay Acharaya 2009. Wikimedia Commons.*

Materials Redux:

Repurposing and Reproposing in Contemporary Native American Art

By Dr. Jennifer Woodcock-Medicine Horse

Plains Native life was indelibly depicted since time immemorial in countless rock-art sites across the West. Some images are readily identifiable, as are the relatively modern Ute mounted riders with bighorn sheep scribed on a rock wall at Arches National Park. Other images are fantastical and opaque to the modern Western gaze. These pictographs all share one thing in common—they are relatively simple designs, laboriously pecked into stone walls.

These ancient images were known to generation upon generation of Plains Native people, possibly creating a mental template to draw upon for more transient imagery, such as painted hides and winter counts.

Winter counts are a quintessentially Plains tribes invention, used as mnemonic mental maps by tribal oral historians. At present, about 100 of these pictorial calendars are known to exist; however, a number of these are duplicates. Winter count is an English translation derived from the Lakota term, *waniyetu wowapi*. Although there were commonalities, winter count keepers were traditionally men, passed from father to son; they were recorded on buffalo hide; and there were differences between Native nations. For example, Kiowa created two glyphs per year (summer and winter), while most tribes created a single glyph per year. Most are created in a spiral; a few are depicted in a linear fashion. Most feature succinct line art, reminiscent of petroglyph imagery.



Lone Dog (Shunka Ishnala), Nakota (Yankton Sioux), Winter Count Recording Events from 1800 to 1870. Buffalo hide/skin, paint. 259 x 207 cm. 1870-1885. acquired by George Heye circa 1906. 1/617. *National Museum of the American Indian*

Typically, the winter count keeper would consult with tribal elders for a consensus on the representative event chosen for each year. Winter counts would be recreated as needed; traditionally the oral historians were buried with their winter count and their trained successor would recreate the winter count for their tenure as keeper.

With the advent of museum collectors in the 1800s, winter counts were duplicated by commission for museums or private collectors. A poignant pair of these duplicates are Lone Dog's winter count recording events from 1800-1870, one on buffalo hide and now held by the NMAI, and one on muslin now held by the Buffalo Bill Center of the West. According to a 1965 report by the U.S. Bureau of Sport Fisheries and Wildlife, in 1800, bison numbered about 60 million. By 1900, they numbered 300, or 0.0005% of their original population. In the intervening century, this annihilation of a key species was due to a combination of factors, but primarily a relentless effort by the federal government to eradicate the buffalo to eradicate our Native peoples.

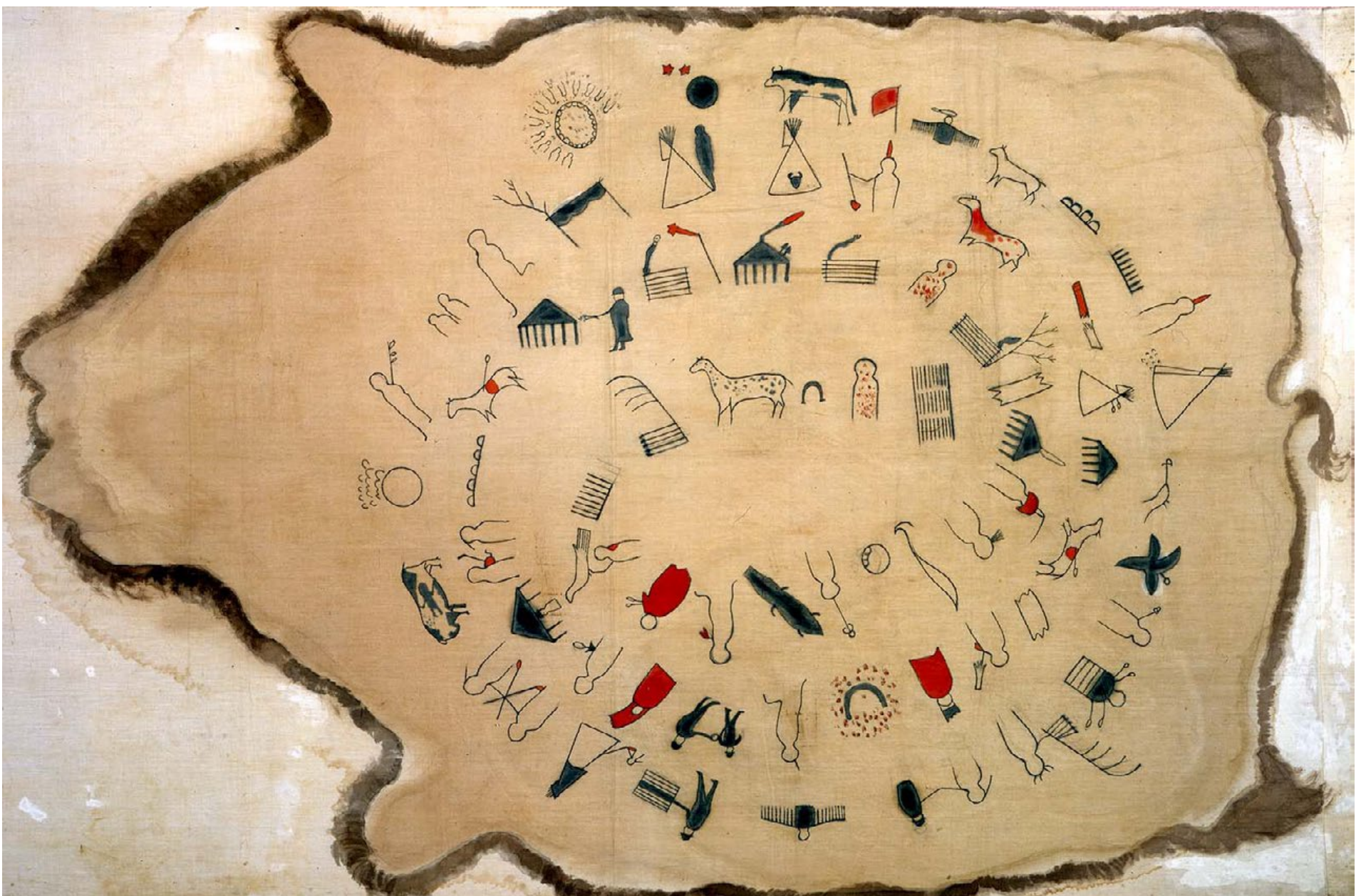
Buffalo provided myriad resources for Native people, one of which was a first-choice painting surface. Thus, winter count robes were painted with buffalo hides through the end of the 1800s but transferred to fabric by the 1900s.

This transition is delineated with aching verisimilitude in Lone Dog's winter count painted on a rectangular piece of muslin. At first glance, this appears to be a buffalo hide winter count, but it is not; Lone Dog has painstakingly painted a buffalo hide onto the muslin and filled it with his winter count images.

During this transitional time, perceived by mainstream culture to be the twilight of Native cultures, museums and private collectors descended on Native communities like a voracious horde of grasshoppers, snatching up everything possible and commissioning replicas. It was popularly believed that federal efforts at extermination and assimilation would be successful, and that these cultural objects could or ought to be absconded with before they blew away with the winds of time. This proved not to be the case, but it certainly shifted the socioeconomics of cultural production of things such as winter counts from being a deeply personal, culturally embedded activity to being a mercantile transaction.

Another century passes—the 1900s—filled with the horror of children abducted by military to boarding schools, sterilization travesties, the breaking of treaties and termination of tribes. Every effort to complete the goal of the 1800s to eradicate Native peoples one way or another, is still unsuccessful. Another century arrives—the 2000s—with a boom of historiographic rectification; Native artists viewing and reviewing the chasm between Native experience and the history being told or elided with the American public.

Contemporary Native American artists have repurposed traditional historical forms, such as the winter count, to repropose our understandings of American history, or their own personal or family stories.



Lone Dog, *Winter Count*. Paint and muslin. Early 1900s. Fort Peck Indian Reservation, Sioux, Montana. NA.702.5. *Buffalo Bill Center of the West.*

Two fine examples of this particular artistic experiment are Martin E. Red Bear's 2005 *Red Bear's Winter Count* and Dallin Maybee's 2013 *Conductors of Our Own Destiny*, both commissioned for the National Museum of the American's 2016 exhibit, *Unbound: Narrative Art of the Plains*.

Red Bear's winter count contains 25 modern images painted in acrylic in a grid on a square canvas.



Martin E. Red Bear (Hehaka Gleska [Spotted Elk], Sicangu Lakota /Oglala Lakota [Oglala Sioux], b. 1947), *Red Bear's Winter Count*, 2005. Acrylic paint, canvas. Photo by R.A. Whiteside, NMAI. (26/8020).

One can ascertain that Red Bear attended Little Wound High School, where he played basketball and perhaps had a school field trip to the Southwest. An image depicting UNM, a palette, and a man in powwow regalia, brush in hand, suggests that he studied art at the University of New Mexico. A family watching an eclipse is an event that could be used to date this piece. Farther along are images featuring POW/MIA flags or insignia suggesting that he or a family member served in a helicopter medevac crew called the Sicangu Warriors. A church caught fire. A tornado struck. There appears to be an image of President Clinton visiting the Lakota nation in 1999. An image suggests that he married a Hopi woman. The viewer can ascertain a likely overview of his life, but that is neither the point nor the purpose. One can easily imagine sitting down with him and hearing his life story, prompted to full detail by the succinct images—enigmatic to the bystander, but evocative for the raconteur. What can certainly be discerned is that what is shown is a mnemonic map to a life full of memorable events both of joy and sorrow, of service, ceremony, family and education.



Jennifer Woodcock-Medicine Horse
Program Director • *IndigenEyes: Contemporary Native American Art of the Rocky Mountain West*;
Adjunct Faculty MSU Dept. of Art History
Photo courtesy of Jennifer Woodcock-Medicine Horse

In contrast, Maybee's *Conductors of Our Own Destiny*, is painted on a buffalo hide, in a traditional ledger art style.

However, instead of painting historical references in a spiral or a grid, he has defined the image area with an elaborate painted and beaded border, within which is depicted a time-bending buffalo hunt and village scene, cut through by a train steaming along its tracks.

The buffalo hunt is non-traditional in that the buffalo herd is punctuated by men and women riders astride their blue, green, red horses—the men in feather headdresses, the women with handbags and parasols. Mixed in with this colorful lot are a man on a motorcycle and traditionally dressed men and women driving cars of every vintage from the 1920s-1960s. The impression is restive; the buffalo seem unlikely to come to harm. A Blackfeet flag flies over the camp of 24 lodges and a set of tipi poles awaiting their cover. Four lodges are unadorned, 20 are brilliantly painted in Blackfeet style, a plume floating overhead from the train. Looking closely, we see that the train conductor is a Native man in a head dress, and in its wake follow a parade of Native people young and old, dressed in their best. The railroads literally divided Indian country in the 19th century and provided the platform from which the buffalo herds were slaughtered. Maybee has provided us with an updated view. Instead of either giving us a winter count with an extended timeline, or a critique of the effects of the railroads on Native people he has deployed a modified winter-count style, but by using an actual buffalo hide and depicting a joyous, agentic scene with contemporary elements, he has shown us that Native people today are retaining traditional cultural ways while they are determining their own path.

Both Red Bear and Maybee's pieces are paeans to sovereignty, repurposing winter-count-style storytelling to repropose a view of Native people as agentic rather than assimilated.



Dallin Maybee, Northern Inunaina (Arapaho)/Seneca [Cattaraugus], *Conductors of Our Own Destiny*, 2013. Buffalo hide/skin, glass bead/beads, gold beads, metal bead/beads, ermine tail, acrylic paint, ink, satin ribbon, brass bell/bells. Painted, overlay beadwork. Photo by Ernest Amoroso, NMAI. (26/9328).



Examples of porcupine quillwork created by Taeshon Scheaffer (Owoga Wachibi)

Porcupine Quillwork Then and Now

Story and photos by Taeshon Scheaffer (Owoga Wachibi)

Growing up on the reservation has many cultural benefits, such as being able to learn traditional teachings. One teaching I have learned from my mother and grandmother is porcupine quillwork.

This traditional skill uses the quills from the North American porcupine to create intricate designs, wearable art and regalia.

Before European influence and trade, we relied on natural resources. These often included various animal furs, hides, teeth and bones, and plants with a multitude of different uses.



There are several quilling techniques, but the most common are tacking and wrapping. For tack quillwork, one uses a bone needle and sinew; then tacks are created to lay the quill down in zig-zag motions. With this method, one is able to create detailed designs or pictures using a variety of colors and spacing. With wrap quilling, rawhide is cut into thin strips and quills are wrapped and knotted around. Many strips

might be put together to create a larger piece or kept singular for a simplistic yet elegant look.

Before modern-day tools, quill work was done on a type of animal hide or birch bark. Natural dyes such as those from plants and earth clays were used for the coloration. The quills needed to be soaked until flexible to be able to bend and be flattened. In current times, you can sometimes find cleaned and dyed porcupine quills in Native American markets, though we primarily trade bone needles for metal ones and sinew for thread. We now have many more options to quill on, such

as trade cloth, canvas or anything that can mimic rawhide. We also have additional tools available, such as scissors, tweezers, pliers and commercial dyes. With modern-day tools and techniques, quillwork is a much easier and less tedious task than it had been prior to European trade influence.

















































North American Indigenous porcupine quillwork techniques and art forms have changed throughout the century, yet the overall message and interpretations of wearable porcupine quillwork stays the same.
























































We still create it for family and loved ones, and many family designs are passed down generations to be seen in the wearable art created. I am honored to have the opportunity to be taught a rare technique that has been passed down through generations. In today's world, I am able to take these traditional techniques and reinterpret them into modern-day art forms that are culturally respectful.






Taeshon Scheaffer (Nakota name, Owoga Wachibi, translates to Dances with Lights) is a proud member of the Aaniiih and Nakota tribes from the Ft. Belknap reservation and a student at MSU, majoring in graphic design and running her small business for wearable art.

Spring Calendar 2023

Bigfork						
Bigfork Art and Cultural Center		Young at Art	April 4	5:30 PM	baccbigfork.org	Free
		Art as Therapy	May 9	5:30 PM		Free
		Art Collaboration with Salish Kootenai College	June 13	5:30 PM		Free
Big Sky						
Ramshorn Peak Summit		The Wind at Maclaren Summit	June 18	10:00 AM	baroquemusicmontana.org	Free
Billings						
Kirks' Grocery		Kirks' Ceramics	Apr 7-May 13	Daily	kirksgrocery.com	Free
		Gordon McConnell Solo Exhibition	Jun 2-Jul 22	Daily		Free
Moss Mansion		Harry Potter Clue	April 1	7:00 PM	mossmansion.com	\$30
		Clue Game	Apr 7-May 12	7:00 PM		\$30
		Trunks and Treasures Tour	April 2 & May 7	4:00 PM		\$30
		Mysteries at the Moss for Kids	May 14 & 25	5:00 PM		\$12
Alberta Bair Theater		Josh Redman 3x3	April 2	7:30 PM	albertabairtheater.org	\$17+
		Letters from Home	April 10	7:30 PM		\$20
		The Highwaymen Live - A Musical Tribute	April 15	7:30 PM		\$17+
		Billings Symphony 'Celestial Grandeur'	April 22	10:30 AM & 7:30 PM		\$15+
		Billings Community Band	April 23	3:00 PM		\$5+
		Ngaiire	April 25	7:30 PM		\$12+
		Fortune Feimster	April 27	7:30 PM		\$26.50+
		Dan & Claudia Zanes	May 1	9:30 AM & 12:30 PM		\$6
		Chicago - The Musical	May 10	7:30 PM		\$57+
		Sabra Mack	May 26	7:00 PM		\$10+
		Whose Live Anyways?	June 10	7:30 PM		\$46.50+
Yellowstone Art Museum		Master Printer: Robert Blackburn	Nov 10-Jun, 2023	Daily	artmuseum.org	\$6+
		The Montana Modernists	Jan 5-Jun 8	Daily		\$6+
		Jaune Quick-to-See Smith	Mar 23-Apr 30	Daily		\$6+
		Photographs of Barbara Van Cleve	Apr 13-Jun 25	Daily		\$6+
Pioneer Park		Symphony in the Park	June 25	4:00 PM	billingssymphony.org	Free
Downtown Billings		Billings Art Walk	April 7 & June 2	5:00 PM	artwalkbillings.com	Free
The Billings Depot		Imani Winds: A Woman's Perspective	April 27	7:00 PM	billingssymphony.org	\$20+
Lockwood Performing Arts Center		Billings Symphony Youth Orchestra Spring Concert	April 30	4:00 PM		Donations
Northern Hotel Grand Ballroom		Billings Symphony Bash	April 1	6:00 PM		\$50+
Babcock Theatre		Rocky Mountain Jazz Collective: Sinatra at the Sands	May 20	7:00 PM		\$20+
Pub Station Taproom and Concert Hall		Counting Coup	April 1	8:00 PM	thepubstation.com	\$15
		Marchfourth	April 6	8:00 PM		\$25
		InTheWhale	April 7	8:00 PM		\$12
		Demun Jones	April 11	7:00 PM		\$22
		Keep Flying	April 12	8:00 PM		\$10
		Nattali Rize	April 19	8:00 PM		\$18
		Gilda House EP Release Show	April 21	8:00 PM		\$12
		Chris Webby	April 22	8:00 PM		\$30+
		Terrapin Flyer	April 26	8:00 PM		\$20
		Matt Braunger	April 27	8:00 PM		\$17+
		Chris Cagle	April 29	8:00 PM		\$35
		American Aquarium	May 7	8:00 PM		\$20+
		Felly	May 8	8:00 PM		\$25+
		King ISO	May 9	8:00 PM		\$25+
		Ministry	May 11	7:00 PM		\$49.50
		Calvin and the Coal Cars	May 12	8:00 PM		\$15.00
		Not.Greeneday	May 13	8:00 PM		\$15
		Machine Head	May 19	8:00 PM		\$29.50
		Ill Niño	May 20	7:00 PM		\$25
		Royal Bliss	May 24	8:00 PM		\$16+
		Ty Walker and the Humanoids	May 27	8:00 PM		TBA
		Hinder	June 8	8:30 PM		\$29.50


First Interstate Arena at Metrapark		Prof	June 11	8:00 PM		\$29.50
		Tech N9Ne Live	June 15	8:00 PM		\$42.50
		Kolby Cooper	June 29	8:00 PM		\$20.00
		My 90's Playlist	April 1	7:00 PM	metrapark.com	\$41+
		Gratitude in Action	April 22	6:00 PM		\$100+
		Ian Munsick	May 4	7:30 PM	thepubstation.com	\$39+
		Aaron Lewis	May 7	7:30 PM	metrapark.com	\$38+
		Blippi: The Wonderful World Tour	May 8	6:00 PM		\$27+
Crooked Line Studio		Riding Fences with Brittney Hernandez Oil Painting Class	April 1	2:00 PM	crookedlinestudio.com	\$45
		Open Art	Throughout April	6:00 PM		\$8
		Painting 101 with Carolyn Thayer	April 3 & 6	6:00 PM		\$225
		Open Sketch with John Kennedy	April 3, 10, 17, 24	6:00 PM		Free
		Drawing FUN-damentals with Rachel Larson Long	April 4	6:00 PM		\$90
		Colored Pencil Pet Portraits with Ceilon Aspensen	April 4	6:00 PM		\$250
		After School Art for Kids	April 5, 12, 19, 26	2:45 PM		\$28+
		Watercolor Wednesday with Dan Granger	April 5, 12, 19, 26	5:30 PM		\$8
		Watercolor Landscapes with Ceilon Aspensen	April 5	2:00 PM		\$250
		Mixed Media Meet Up	April 6, 13, 20, 27	6:00 PM		\$10
		Painting 102 with Carolyn Thayer	April 6	6:00 PM		\$225
		Open Oil	April 7, 14, 21, 28	1:00 PM		\$10
		Abstract for Beginners with Brittney Hernandez	April 8	10:00 AM		\$75
		Perspective for Dummies with Doodlen Dan	April 14	6:00 PM		\$30
		Summer in Stitches with Carley Haskell	April 15	1:00 PM		\$65
		Mom's Garden with Teresa Brown	April 15	3:00 PM		TBD
		Floral Harmony with Teresa Brown	April 18	6:00 PM		TBD
		Abstract for Intermediates: Landscapes with Brittney Hernandez	April 22	10:00 AM		\$100
Bozeman						
Echo Arts		Catherine Courtenaye "What the Nighthawk Knows"	April 1- May 13	Daily	art.montana.edu	Free
The Rialto		Lucero	April 14	7:00 PM	outriderspresent.com	\$30
		Nick Shoulders	April 17	7:00 PM		\$20
		Nikki Lane	April 19	7:00 PM		\$20
		The Dip + Paige & The People's Band	June 4	7:00 PM		\$20
Helen E. Copeland Gallery		An Unexpected Feast: An Exhibition by Rebecca A. Madsen	April 3-7	Daily	art.montana.edu	Free
		Thesis Exhibition: "Coda Peripheral" by Melanie Moralez	April 17-20	Daily		Free
Willson Auditorium		Montana Ballet Company - Connections 2023	April 21	7:00 PM	montanaballet.org	\$25+
		Verdi's: Rigoletto	May 5-7	Daily	intermountainopera.org	\$30+
		Bozeman Symphony - Postcard from Spain	May 20-21	7:30 PM & 2:30 PM	bozemansymphony.org	\$29+
		Bozeman Symphony - Mahler's "Titan"	June 10-11	7:30 PM & 2:30 PM		\$29+
Reynolds Recital Hall		Beyond Baroque: In Celebration of Earth	April 1	7:30 PM	baroquemusicmontana.org	\$5+
Gallatin High School Auditorium		In Celebration of Earth at Noon Notes	April 3	12:00 PM		Free
The Emerson		Bozeman Monologues	April 27	6:30 PM	theemerson.org	\$5+
		Art on the Rocks: Painting with Coffee	April 28	6:00 PM	hisawyer.coms	\$50
		Art on the Rocks: Watercolor Cards	May 5	6:00 PM		\$50
		Whose Live Anyways?	June 27	7:30 PM	theemerson.org	\$55+
Museum of the Rockies		Marvelocity: The Art of Alex Ross	Jan 28-Apr 30	Daily	museumoftherockies.org	\$10.50+
		Under the Arctic: Digging into Permafrost	Jan 28-May 7	Daily		\$10.50+
		Dinosaurs & Mor!	Apr 14-15	Daily		\$30+
		Summer Solstice in the Rockies: Viva L'Italia!	Jun 22	6:00 PM		\$95
The Ellen Theatre		Moms Like Me	May 13	5:00 PM	theellen.my.salesforce-sites.com	Free
		Pecha Kucha 39	May 17-18	6:40 PM		\$5.50+
		Second String Orchestra	May 21	7:00 PM		Free
Bozeman Art Museum		The Korshak Collection	Jan-Apr	Daily	bozemanartmuseum.org	Free
		Sacred Roots	Apr 25-Jul 22	Daily		Free
The Elm		Boombox	April 1	8:00 PM	logjampresents.com	\$25+
		Marchfourth	April 5	8:00 PM		\$25+
		Dead Sky	April 22	8:00 PM		\$20+

		The California Honeydrops	April 27	8:00 PM		\$30+
		Revival Fire II	April 28	7:00PM		Free
		Hippo Campus	May 11	8:00 PM		\$29.50+
		Fruit Bats	May 21	8:00 PM		\$25+
		Prof	June 20	8:00 PM		\$25+
Live from the Divide		The War and Treaty	April 3	3:00 PM & 8:00 PM	livefromthedivide.com	\$80
		Alex Cuba	April 21 & 22	8:00 PM		\$60
		Eli West	June 22	8:00 PM		\$35
Inspiration Hall, Engineering Building		Youthful Splendor	April 16	4:00 PM	baroquemusicmontana.org	Free
Mount Baldy Summit		The Wind at Maclaren Summit	June 13	5:00 PM		Free
Sacajawea Peak Summit		The Wind at Maclaren Summit	June 15	5:00 PM		Free
Blackmore Peak Summit		The Wind at Maclaren Summit	June 21	5:00 PM		Free
Trailheads around Bozeman		Bach at Trails	June 17	10:00 AM		Free
Starlite Bozeman Studio		Indy Sessions Dance	April 19 & May 24	6:30 PM & 7:45 PM	(406) 600-4685	\$5
Brick Breeden Fieldhouse		Trevor Noah	April 28	6:30 PM	montana.edu	\$39.50+
		Jeff Dunham	April 29	4:00 PM		\$53
		Shinedown	May 3	6:00 PM		\$49.95+
		Bozeman Spring MADE Fair	May 5-6	Daily	handmademontana.com	Free/\$5+
		Broadway In Bozeman: CATS	May 20	8:00 PM	montana.edu	\$30+

Butte

The Mother Lode Theatre		The Underground Comedy Series	April 1 & May 27	8:00 PM	buttearts.org	\$20
		Nostalgia	April 13	6:00 PM		\$25+
		Grand Finale!	April 22	7:30 PM		\$15+
		Gary Mauer	April 25	7:30 PM		\$15+
Butte Civic Center		Empty Bowls	April 6	6:00 PM	facebook.com/emptybowlsbutte	\$20+

Columbia Falls

The Coop		Nick Shoulders	April 18	7:00 PM	outriderspresent.com	\$20
		The Dip	June 3	7:00 PM	outriderspresent.com/	\$20

Dillon

First Presbyterian Church		Piano Masterclass	April 2	1:30 PM	baroquemusicmontana.org/	Free
Ennis		In Celebration of Earth	April 2	3:00 PM	baroquemusicmontana.org	\$5+
Sphinx Mountain Summit		The Wind at Maclaren Summit	June 24	5:00 PM	baroquemusicmontana.org	Free

Emigrant

Emigrant Peak Summit		The Wind at Maclaren Summit	June 25	9:00 AM		Free
----------------------	---	-----------------------------	---------	---------	--	------


















Eureka

Sunburst Arts & Education		The 25th Annual Putnam County Spelling Bee	April 7 & 8	2:00 PM & 7:00 PM	sunburstarts.org	Free
		Jaca	April 18	7:00 PM		Free

Fort Benton

Fort Benton Elementary School Auditorium		Legend of the Pioneers	April 18	7:00 PM	fortbenton.c	\$15
--	---	------------------------	----------	---------	--------------	------

Great Falls





























Marshall Family Hall, Alliance for Youth		Drum Brothers	April 14	7:00 PM	eventbrite.com	Free
The Historic Mansfield Theater		Gary Mauer	April 27	7:30 PM	greatfallsmt.net	\$15+
		The Planets 2023	April 29	7:30 PM		\$10+
		Pink Martini 2023	May 11	7:30 PM		\$15+
		Cats	May 21	7:00 PM		\$47.50+
Paris Gibson Square Museum of Art		Sunday Sampler - Great Falls Area Museums Consortium	April 2	12:00 PM	the-square.org	Free
		NMVW Wellness Workshop: Mindful Monday Expressive Drawing	April 10	9:00 AM	the-square.org	Free
		Threads of Connection Drop-In Sessions	April 11 & 12	10:00 AM & 5:00 PM		Free
		NMVW Wellness Workshop: Writing Workshop	April 11	10:00 AM		Free
		NMVW Wellness Workshop: Art As a Form of Healing	April 12	10:00 AM		Free
		NMVW Wellness Workshop: Yoga for Wellness Workshop	April 13	5:30 PM		Free
		25th Annual Art Action & Exhibition	May 11	3:30 PM		Free
CM Russell Museum		Artists of the Contemporary West	Oct-May, 2023	Daily	cmrussell.org	\$4+
		Call to Glacier	Oct-May, 2023	Daily		\$4+
		Greetings from Charlie	Oct-May, 2023	Daily		\$4+
		The Artwork of Winold Reiss	Jan-May, 2023	Daily		\$4+
The Newberry		Marc Cohn & Shawn Colvin	April 3	7:15 PM	thenewberrymt.com	\$55

	Marchfourth	April 7	7:30 PM		\$28+
	Magic Giant	April 10	7:00 PM		\$20+
	Demun Jones	April 12	7:30 PM		\$30+
	Nappy Roots & DJ Skribble	April 20	7:30 PM		\$36+
	Mark Normand	April 21	7:00 PM		TBD
	Chris Cagle	April 28	7:30 PM		\$48
	From Ashes to New	May 2	7:30 PM		\$22.50+
	Star Wars Night	May 4	6:00 PM		\$25+
	Playtime	May 5	7:00 PM		\$35
	Not.Greeneday	May 12	7:30 PM		\$20+
	Mitchell Tenpenny	May 19	7:00 PM		\$48+
	Ill Niño with Through Fire & Dropout Kings	May 21	7:30 PM		\$26.10+
	Stryper	May 26	7:30 PM		\$40+
	Hinder	June 9	7:30 PM		\$36+
	Kolby Cooper	June 28	7:30 PM		\$20.70+

Hamilton

Hamilton Performing Arts Center		Spring for the Arts Gala	April 22	5:30 PM	bitterrootperformingarts.org	\$60+
		Sara Gazarek	May 6	8:00 PM		\$42+

Helena





















































Lewis & Clark Brewing Company		Johnny Rawls	April 4	7:00 PM	lctaproom.com	\$5
		Madeline Hawthorne	April 8	8:00 PM	eventbrite.com	\$10
		Hunks The Show	April 10	8:00 PM	lctaproom.com	
		Open Mic	April 11 & 25	7:00 PM		Free
		Myrna's Night Out	April 15	6:00 PM	themyrnaloy.com	\$75
		Eli Howard & The Greater Good	April 21	8:00 PM	lctaproom.com	\$5
		Terrapin Flyer	April 28	8:00 PM	eventbrite.com	\$20+
		American Aquarium	May 5	8:00 PM	thepubstation.com	\$22+
Lewis and Clark Library		In Between and Walkin' Down the Middle	April 13	6:30 PM	mhs.mt.gov	Free
		Marcus Daly's Road to Montana	April 27	6:30 PM		Free
The Myrna Loy		Cinema to Sound	April 6	7:30 PM	themyrnaloy.com	\$15+
Saint Paul's United Methodist Church		Symphony Kids III: Little Red Hen	April 1	10:00 AM	helenasympphony.org	Free
Helena Civic Center		Spring Art & Craft Show	April 1	9:00 AM		\$5
		Aaron Tippin	April 5	7:00 PM		\$39+
		Annual Youth Concert	April 19	1:00 PM		Free
		Dancing Through the Decades	April 20 & 21	7:00 PM		\$12+
		Gem, Mineral and Fossil Show	April 22 & 23	9:00 AM		Free
		Masterworks Concert VI: Sweeney Todd	May 6	7:30 PM		\$15+
Broadwater Hotel Site		Benefit Concert: Masquerade!	June 17	5:30 PM		\$150
The Art Center		Kate Runnalls, Watercolor	April 28 & 29	8:00 AM	406-431-6253 to register	\$200+
The Holter Musuem of Art		Spring Mead & Read	April 7	7:00 PM	holtermuseum.org	\$25+
		Opening Reception: Celebrate the Arts in Youth	April 7	5:00 PM		Free
		Youth Electrum 2023	Apr 7-May 14	Daily		Free
		Opening Reception: Across the Divide 2023	April 14	6:00 PM		Free
		Across the Divide 2023	Apr 14-Jul 29	Daily		Free
		Growth: 4H Photography Project	May 26-Jun 18	Daily		Free
Grandstreet Theatre		Bright Star	Apr 21-May 7	7:30 PM & 2:30 PM	grandstreettheatre.com	\$17+
Lewis and Clark County Fairgrounds		Joe Nichols in concert	April 14	7:00 PM	lccfairgrounds.com	\$35













































Helmville

Mannix Ranch		Old Salt Festival	June 23-25	Daily	oldsaltco-op.com	\$175+
--------------	---	-------------------	------------	-------	------------------	--------

Kalispell

Northwest Montana History Museum		"10 Items: The Way We Wore"	April 1- Aug 31	5:00-7:00 PM	nwmthistory.org	Free
		Landscapes of the American West	April 1- 30	5:00-7:00 PM	nwmthistory.org	Free
Wachholz College Center		Marc Cohn & Shawn Colvin	April 2	7:00 PM	wachholzcollegecenter.org	\$50+
		Glacier Symphony Orchestra: Midori- World Virtuoso	April 8	7:30 PM		\$41.80+
		WCC Speaker Series: Annie Griffiths	April 14	7:30 PM		\$50+
		Wai Mizutani and Guests	April 15	7:30 PM		\$25

		Rhonda Vincenet & The Rage	April 22	7:00 PM		\$35+
		WCC Speaker Series: Garry Trudeau	April 25	7:30 PM		\$58+
		National Geographic Live: Andy Mann	April 27	7:30 PM		\$12+
		FVCC Beyond the Right Notes - A Piano Workshop	April 29	7:00 PM		\$35+
		FVCC The Sapphire Trio	April 29	7:30 PM		\$41.80+
		FVCC Ensemble Extravangaza!	May 3	7:30 PM		\$38+
		Glacier Symphony Orchestra: Carmen - ‘Opera In Concert’	May 13 & 14	7:30 PM		\$55+
		Wai Mizutani and Guests	May 20	7:00 PM		\$25
		Big Sky City Lights	June 3	8:00 PM		\$33+
Hockaday Museum of Art		Nancy Dunlop Cawdrey: Peaks, Plains, and Beyond	Mar 3-Jun 17	Daily	hockadaymuseum.com	Free
		New Artists 2023: High School Students Exhibition	Apr 13-May 27	Daily		Free
Eagles Club Ballroom		Swingin’ On Sunshine Big Band Dance	April 16	4:00 PM	facebook.com/DonLawrenceOrchestra	\$5
Lewistown						
The Lewistown Art Center		Hands on Art: Papercraft	April 5-27	Various	lewistownartcenter.net	\$50
		Hands on Art: Drama	May 3-25	Various	lewistownartcenter.net	\$50
Libby						
Libby Memorial Events Center		Duke Otherwise	April 21	7:00 PM	libbyevents.com	\$15
Livingston						
The Dulcie Theatre		Livingston Film Series 2023	April 13	7:00 PM	theshanecenter.org	Free
		Philip Aaberg	April 19	7:00 PM		\$15+
		Livingston Film Series 2023	May 11	7:00 PM		Free
		Livingston Film Series 2023	June 8	7:00 PM		Free
		Summer Day Camp: Acting Fundamentals	June 12-16	9:00 AM		Free
		Summer Day Camp: Musical Theatre	June 19-23	9:00 AM		Free
		Summer Day Camp: Improv & Skit Comedy	June 26-30	9:00 AM		Free
McLeod						
Camp Mimanagish		The Boulder River Rhythm Retreat	June 22-25	Daily	drumbrothers.com	\$330+
Missoula						
The Barn Movement Studio		Djebe Africian Dance Classes	May-June	6:00 PM	barnmovement.com	\$5
OpenAir		Group Exhibition Opening	April 7	5:00 PM	openairmt.org	Free
The Roxy		SuperNova	April 10	7:00 PM	artsmissoula.org	Free
		International Wildlife Film Festival	April 22-27		wildlifefilms.org	TBD
		Bride & Prejudice	May 8	7:00 PM	artsmissoula.org	Free
Missoula Art Museum		Corky Clairmont in public talk on “Art as Activism”	May 6	6:30 PM	missoulaartmuseum.org	Free
		Photographing Montana’s Historic Bridges, Powerhouses	Feb 21-May 20	Daily		Free
		Willem Volkersz: The View From Here	Mar 2-Jun 24	Daily		Free
Monk’s		Xerox + Big Knife	April 5	8:00 PM	monksbarmt.com	\$10
		Shark Buffalo + Spunj	April 13	7:00 PM		\$10
		The Supersuckers + The Hangmen Tour	May 24	7:00 PM		\$20
		Rid of Me + Cherubs	May 30	7:30 PM		\$13
		Djunah North American Tour	May 31	7:30 PM		\$15
The Top Hat		Boombox	April 2	8:00 PM	logjampresents.com	\$22+
		Dead Sky	April 23	8:00 PM		\$15+
The Wilma		Theo Katzman	April 1	8:30 PM		\$27.50+
		Marchfourth	April 8	8:00 PM		\$22+
		The California Honeydrops	April 26	8:00 PM		\$28+
		The Interrupters + Frank Turner	April 27	8:00 PM		\$39.50+
		Hippie Sabotage	May 1	8:00 PM		\$35
		Joseph	May 15	8:00 PM		\$25
		Prof	June 9	8:00 PM		\$25+
KettleHouse Ampthitheater		Brett Young	May 13	8:00 PM		\$39+
		Seven Lions	June 7	7:30 PM		\$35+
		Death Cab for Cutie	June 10	8:00 PM		\$44.50+
		Dirty Heads - Island Glow	June 13	8:00 PM		\$35+
Missoula Community Theatre		Roald Dahl’s Matilda The Musical	Apr 27-May 14	12, 2, 6:30, 7:30 PM	mctinc.org	\$20+
Missoula Symphony		War and Peace	April 15 & 16	7:30 PM & 3:00 PM	missoulasympphony.org	\$18+
		Broadway Blockbusters!	May 20 & 21	7:30 PM & 3:00 PM		\$18+

Zootown Arts Community Center		MAMA Open Mic	April 6	7:00 PM	mama4mt.org/upcoming-events	Free
		Big Sky Django Jazz Festival	April 8	7:00 PM	showroom.zootownarts.org	\$15
		Sports of Nature A New Play by Shaun Gant	April 13-16	2:00 PM & 7:30 PM		\$15+
		Tenci w/ Bluest & But I'm A Cheerleader	April 22	7:30 PM		\$12+
		Hell & Back - A Burlesque Revue	May 5	8:00 PM		\$10+
Masquer Theatre		Men on Boats	Apr 6-8, 13-16	2:00 PM & 7:30 PM	umt.edu	\$7.50+
Montana Theatre, PARTV Center		Odyssey of Our Stars	April 1	7:30 PM		\$250+
University of Montana		Dance in Concert	April 27-29, May 4-5	2:00 PM & 7:30 PM		\$7.50+
		Neiman and Schumann Brilliance at the Keyboard	April 23	7:30 PM	sormt.org	\$10+
		Potsketch by Courtney Murphy	April 22	5:30 PM	e.givesmart.com	\$80
Adams Center		Kane Brown	May 19	7:00 PM	umt.edu	\$107+
Missoula Senior Center		Missoula Folklore Society Contra Dance	April 1, 15, May 6, 20	7:30 PM	missoulafolk.org	\$5+
Elks Lodge		English Country Dance	April 27	7:00 PM		\$5+
Computer Live Stream		Studio Concert with Alex Wurman & Matthew Marsolek	April 2	7:00 PM	facebook.com	\$15
Caras Park		Missoula Summer MADE Fair	June 18	Daily	handmademontana.com	Free
Missoula Public Library		First Reads: Airness by Chelsea Marcantel	April 8	2:00 PM	missoulapubliclibrary.org	Free
		First Reads: Annie Jump and the Library of Heaven by Reina Hardy	April 15	2:00 PM		Free
		First Reads: The Roomate by Jen Silverman	May 6	2:00 PM		Free
Red Lodge						
Downtown Red Lodge		Red Lodge Songwriters Festival	June 22-24	Daily	redlodesongwriterfestival.org	\$15+
Ronan						
Ronan Performing Arts Center		Bare Bait Dance	April 14	7:00 PM	missionvalleylive.com/	\$15
Seeley Lake						
Lodges on Seeley Lake		Retreat Into the Montana Rockies	April 14-16	Daily	kathrynaalto.com	\$692
Stevensville						
Stevensville Playhouse		Youth Theater Workshop	June 19-30	1:00 PM	stevensvilleplayhouse.org	\$150
		Youth Theater Workshop - Show Night	June 30	7:00 PM	stevensvilleplayhouse.org	
Virginia City						
The Elling House		Chautauqua: A Unique America Experience	April 15	7:30 PM	ellinghouse.org	Free
		"Montana's Poet Laureate" with Mark Gibbons	April 21	7:00 PM		Free
		Phil Page, Traditional Western Music and Story Telling	May 20	7:00 PM		Free
		Marie Murders Art Exhibit	June	Daily		Free
		Mike Dowling	June 10	7:00 PM		Free
Whitefish						
Great Northern Bar		Daniel Donato's Cosmic Country	April 5	7:30 PM	greatnorthernbar.com	\$15+
		Madeline Hawthorne with Dammit Lauren & The Well	April 7	9:30 PM		\$10
		Shook Twins with Daniel Rodriguez	April 14	8:30 PM		\$20+
		Terrapin Flyer	April 29	9:30 PM		\$15+
Whitefish Community Library		Spring Workshop: Your Brain on Music	April 15	11:00 AM	whitefishlibrary.org	Free
Whitefish Performing Arts Center		The Meet: Live in HD: "Falstaff"	April 1	10:30 AM	whitefishtheatreco.org	\$10+
		Der Rosenkavalier "The Knight of the Rose"	April 15	10:00 AM		\$10+
		Champion	April 29	10:30 AM		\$10+
		Les Miserables - ATP Kids!	April 28-30	7:00 PM & 4:00 PM	atpwhitefish.org	\$10+
		Don Giovanni	May 20	10:55 AM	whitefishtheatreco.org	\$10+
		Die Zauberflote: The Magic Flute	June 3	10:55 AM		\$10+
		Evelyn in Purgatory	April 6-8, 12-15	7:30 PM		\$10+
Whitefish Theatre Co		The Black Market Trust	April 22	7:30 PM		\$20+
		The Harry and Sam Dialogues	May 6 & 7	7:30 PM		\$10+
		Suite Surrender	June 1-4, 8-10	7:30 PM		\$10+
Whitefish Community Library		Spring Workshop: Your Brain on Music	April 22	10:30 AM	facebook.com	Free



MAILING ADDRESS: PO BOX 202201, HELENA, MT 59620-2201 51143

Change Service Requested

Pre-Sorted
Standard
U.S. Postage Paid
Bozeman, MT
Permit #120

FEATURING

- 2 Guest Column: From the Chair
- 3 Art News

PERFORMING ARTS SECTION

- 4-5 Film
- 6 Dance
- 7 Theatre & Music

ARTS LEARNING SECTION

- 8-9 Art News

VISUAL ARTS SECTION

- 10-14 Art News

SPECIAL SECTION

- 15-18 Montana Circle of American Masters

LITERARY ARTS SECTION

- 19 Poetry
- 20-21 Book Reviews

NATIVE ARTS SECTION

- 22-25 Art News

SPRING ARTS CALENDAR

- 26-31 Montana Spring Events



MONTANA
ARTS COUNCIL

an agency of state government

Mailing Address:
PO Box 202201, Helena, MT 59620-2201

Street Address:
830 N. Warren St., Helena, MT 59620

T: 711 V: 406-444-6430
Fax 406-444-6548
website: art.mt.gov
email: mac@mt.gov
Change Service Requested

Montana Arts Council

Greg Murphy, Chair
Jay Pyette, Vice Chair
Angella Ahn
Sarah Calhoun
Sean Falcon Chandler
Corky Clairmont
Troy Collins
Tom Cordingley

Wyllie Gustafson
Julie Mac
John Moore
Linda Netschert
Bridger Pierce
Angela Russell
Steve Zabel

All Montana Arts Council members can be reached
by email at mac@mt.gov or by mail c/o Montana Arts
Council, 830 N. Warren Street, Helena, MT 59620

MAC Staff

Tatiana Gant, Executive Director
tatiana.gant@mt.gov • 406-444-6546

Jenifer Alger, Chief Financial Officer
jeniferalger@mt.gov • 406-444-6489

Kristin Han Burgoyne, Deputy Director and
Accessibility Coordinator
kburgoyne@mt.gov • 406-444-6449

Monica Grable, Arts Education Director
monica.grable@mt.gov • 406-444-6522

Eric Heidle, Communication Director
eric.heidle@mt.gov • 406-444-6133

Brian Moody, Program Director
brian.moody2@mt.gov • 406-444-4700

Ginny Newman, Business Specialist
virginia.newman@mt.gov • 406-444-6354

9,750 copies of this public document were published at an estimated
cost of \$1.29 per copy, for a total cost of \$12,594, which includes
\$9,166 for printing/production and \$3,428 for distribution

State of the Arts is provided free of
charge upon request. An alternative
accessible format is also available
upon request. Call 406-444-6449

Spring 2023

April • May • June